VOGUE

INCORPORATING VANITY FAIR



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FURS, FABRICS, & FASHIONS FOR COLLEGE. AUGUST 15, 1936. PRICE 35 CENTS



THE
FINEST THING IN HOSIERY

Humming Bird *Crystal-Crepes*

Consider Humming Bird's latest creations—Crystal-Crepe Sheers—the greatest hosiery improvement since the invention of the full-fashioned stocking. A marvelous new silk-twisting technique produces the most compact, clean-cut thread you ever dreamed of. The filaments that compose the thread are so firmly meshed together by twisting, untwisting and re-twisting that there are no loose ends to snag or to fill up the openings between the tiny stitches. The fabric is *supremely* clear and sheer.

Humming Bird Crystal-Crepes are divinely dull because the new crepe-twist threads *refract* light instead of reflecting it.

Humming Bird Crystal-Crepes are live as new rubber—stretchy, comfortable, long-wearing, thanks again to the new crepe-twist thread. There's down-right economy in Humming Bird Crystal-Crepes.*

For all the dressier hours you'll want Humming Bird 2-thread and 3-thread Crystal-Crepes. Other Humming Birds needed for the school term are: Elastic Service Weights for active sports; Semi-Sheers and 4-thread Ring-Free Chiffons for classroom and for general utility.

Economy and good judgment suggest your selecting a semester's supply of Humming Birds while assembling the school wardrobe. Fall and early winter colors are now being shown in stores of the better class everywhere.

DAVENPORT HOSIERY MILLS, Inc.
Chattanooga, Tennessee
New York Showrooms: 385 Fifth Ave.

Humming Bird
WOMEN'S FULL FASHIONED SILK HOSIERY *Exclusively*

★ No advances in prices on Humming Bird Crystal-Crepe Sheers and Chiffons. Here's *extra value.*

"Your finest accessory"

© 1936, DAVENPORT HOSIERY MILLS, INC. T16

Gray Persian Lamb—sure of bids to all fall games. Suit with skirt and coat lining of gray men's flannel. Felt beret spiked with the witty Glourie quill!



TONI FRISSELL

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



COURTESY
ARNOLD CONSTABLE

CAPE DESIGNED BY
FOURREUR MAX,
PARIS

PEDIGREED GLAMOUR

Whether in a svelte silver fox cape . . . a sophisticated dinner jacket . . . a twin silver scarf . . . or as a trim for a smartly tailored coat . . . Fromm Silver Foxes have a glamour undeniably their own! For *these* foxes are extraordinarily ***bright with silver;*** luxuriously rich in soft, silky fur; of a beauty decidedly rare. The explanation? Fromm Silver Foxes are PEDIGREED. Their superior qualities have been scientifically *bred in* . . . through generations of careful selection. They are aristocrats by heritage. Know that you are obtaining genuine Fromm PEDIGREED Foxes—by looking for the Fromm medallion!

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY

This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.



FROMM

Bright with Silver

PEDIGREED FOXES

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FEATURED BY FOREMOST DESIGNERS
SOLD BY THE FINEST STORES

B. ALTMAN & CO.

FIFTH AVENUE 34TH STREET



clan plaids

for our famous Balta-knits

the fine old MacAlpine plaid knit in splendid, marching color combinations ... all wool zephyr yarns that are color fast and beautifully washable ... particularly charming styles ... better Altman-and-nobody-else values than ever before. **second floor**

a, Glengarry bonnets for all concerned, **2.50**

b and d, sister outfits with Eton jacket ... skirt on bodice; slip-on with collar. Red, green and navy. 4, 5 and 6, ... **8.95**
7 to 12, ... **10.95**

c, little boy's plaid Eton jacket and slip-on, plain trousers. Red, green, navy; sizes 3, 4 and 5, ... **8.95**

e, the Balmoral tam **2.50**

f and g, 2-piece dresses, fringed wool trimming, safety pin for mid-skirt interest. Red, green or navy. 4, 5 and 6, **5.95;** 7 to 12, **6.95**

h, boy's all wool knit suit, plaid slip-on buttoned on shoulder. 2 to 5; red, green and navy, **4.95**

mail or phone orders filled—MUrray Hill 2-7000 (please specify letter)

Vogue
August 15th, 1936

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Vol. 88, No. 4
Whole No. 1538



ROTHMOOR COATS

A year from now, when your Rothmoor is still good for a host of compliments – you'll fully realize what a wise buy you made. Left is style 444, with beaver; $65 – right, style 555, has Persian lamb collar; $85. At one fine store in each community. Rothmoor Coats, 309 West Jackson, Chicago



The College Shop

stars Rōs-Cuna* Knits...

Here are the most gloriously soft, gorgeously colored knits you've ever seen. They won't shrink, won't stretch, won't sag, won't wrinkle and will wash!

The sweaters (above), crew or club neck pullovers, in raspberry, green, ochre, brown, red or white. Sizes 32 to 40. 4.95 And the matching cardigan, sizes 34 to 40, in the same colors, but no white. 6.95

The dresses (left), with either club collar or crew neck, come in blue, green, spice brown, wine, purple or black. 12 to 20. 11.95

Exclusive with The College Shop, on the Fifth Floor

Lord & Taylor

Fifth Avenue at 38th Street, New York

*U. S. Reg. applied for



The curtain rises

on a beautiful collection of modern fashions in Velveteen inspired by the costumes designed by Mr. Walter Plunkett and worn in the new magnificent RKO Radio picture . . .

"Mary of Scotland"

STARRING
KATHARINE HEPBURN
and FREDRIC MARCH





A great motion picture opens at New York's Radio City Music Hall...a great cast distinguishes the picture with a superb performance and innocently *a new fashion trend is established* . . . For the clothes were designed by a genius, RKO's famous Walter Plunkett (you recall his "Little Women") . . . Meanwhile this very designer conceived a group of *modern* clothes in VELVETEEN adapted from, inspired by the fashions worn in the picture . . . supervised their making . . . put his o.k. on the final result.



WALTER PLUNKETT

And today, as the picture sweeps the country, the leading stores are showing these clothes to you —and are thus striking the first *important* style note for fall.

For you'll see "Mary of Scotland" influence all winter long; the fashion editors are alert to it, the Paris collections will be striking that very note. It is refreshing, suave, practical, and enormously flattering to the figure.

VELVETEEN IS IMPORTANT!

• *In the* "Mary of Scotland" *collection there are six different models, of which two are here shown, posed by Eve March. They are very reasonably priced indeed, and very beautiful.*

I. MAGNIN & CO.
CALIFORNIA — SEATTLE



Your mink coat should be of very light weight silky pelts of a rich dark color whether blended or natural. We present a vast assortment of both types.

Blended Minks · $1400 to $2900
Fine Maine Minks · $3500 to $5000
Finest Labrador Minks, $6500 to $11,500







Jeanne Barrie majors in tunics with Stehli's

"CHEQUERS" and "ALWAYS"

Woven of Eastman Acetate Yarn

14.75

Tunics are a required subject this year. Jeanne Barrie's favorite subject! Put one on and see how tall and slender you become. Enjoy the added feeling of assurance that comes from wearing an authentic Stehli fabric. It's the right start for the college year . . . anybody's year for that matter!

Sizes 12 to 20

Jeanne Barrie Frocks are sold exclusively in New York by ARNOLD CONSTABLE

Allentown, Pa.	H. Leh	Columbia, S. C.	Kohn's	Hartford, Conn.	A. Siegel	New Kensington, Pa.	Silverman's
Atlanta, Ga.	**Rich's**	**Columbus, Ohio**	**The Fashion Co.**	Hazleton, Pa.	Hyman's	**Oklahoma City, Okla.**	**John A. Brown Co.**
Atlantic City, N. J.	M. E. Blatt	**Dallas, Texas**	**A. Harris & Co.**	Helena, Mont.	New York Dry Goods	Paducah, Ky.	E. Guthrie
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Birmingham, Ala.	Burger-Phillips	Easton, Pa.	William Laubach & Sons	Jamestown, N. Y.,	Abrahamson-Bigelow	**Rochester, N. Y.**	McCurdy & Co.
Bloomington, Ill.	W. H. Roland	Elgin, Ill.	Joseph Spiess Co.	Johnson City, Tenn.	King's, Inc.	Sacramento, Calif.	Hale Bros.
Boise, Idaho	The Mode, Ltd.	Elmira, N. Y.	Rosenbaum's	**Knoxville, Tenn.**	**S. H. George & Sons**	Salina, Kansas	Kaufman's
Boston, Mass.	**The Shepard Co.**	**El Paso, Texas**	**Popular D. G. Co.**	Lafayette, Ind.	Loeb & Hene Co.	**Salt Lake City, Utah**	**Auerbach Co.**
Bozeman, Mont.	Baertsch's	Enid, Okla.	The Kaufman Store	Lansing, Mich.	J. W. Knapp Co.	**San Francisco**	**Hale Bros.**
Brunswick, Ga.	Guarantee Shop	Evansville, Ind.	De Jong's, Inc.	Lexington, Ky.	B. B. Smith	San Jose, Calif.	Hale Bros.
Charleston, W. Va.	The Diamond	**Fort Worth, Texas**	**Monnig's**	Lima, Ohio	R. T. Gregg Co.	Savannah, Ga.	Leopold Adler
Charlotte, N. C.	Purcell's	Great Falls, Mont.	Paris Dry Goods	**Little Rock, Ark.**	**Pfeifer Bros.**	Scranton, Pa.	Heinz Store
Clarksdale, Miss.	Powers & Co.	Greenville, S. C.	Meyers Arnold	Marietta, Ohio	Otto Bros.	**Seattle, Wash.**	**Best's Apparel, Inc.**
Colorado Spgs., Col.,	Kaufman Co., Inc.	Hamilton, Ohio	Robinson-Schwenn Store	Martinsburg, W. Va.	M. Cohen & Son	Spartanburg, S. C.	Aug. W. Smith Co.

in Philadelphia by THE BLUM STORE

Springfield, Ill.	Roland's	Topeka, Kansas	The Crosby Bros. Co.
Springfield, Mass.	**Forbes & Wallace**	Terre Haute, Ind.	Meis Bros.
Springfield, Ohio	The Ed Wren Store	Trenton, N. J.	Yard's Store
Tulsa, Okla.	Brown-Dunkin Co.	Uniontown, Pa.	Wright-Metzler Co.
Utica, N. Y.	D. Price & Co.	**Washington, D. C.**	**The Hecht Co.**
Washington, Pa.	Caldwell's	Waterbury, Conn.	Worth's
Wichita, Kan.	The Rorabaugh D. G. Co.	Williamsport, Pa.	Brozman's
Wilkes-Barre, Pa.	**Fowler, Dick & Walker**	Wilmington, Del.	Kennard Pyle Co.
York, Pa.	P. Wiest's Sons		

For information regarding Jeanne Barrie Frocks, write National Modes, 130 W. 31st St., N.Y.C.

LEADING *College* WOMEN voted for these!

Women at Smith, Vassar, Chicago—leading universities everywhere—told us that the tweed suit and wool dress would be the mainstays of this year's campus wardrobe. And so—to the market we went—guided by their instructions. And all the resulting clothes we show are unmistakably authentic—from the Campus Wardrobe Suit, pictured here, to Dr. Denton's pajamas for frigid dormitories.

The College Fashion Bureau,
Sixth Floor, Middle, Wabash



O'Neill



The Campus Wardrobe—a tweed topcoat—lined with men's wear Celanese—and two-piece suit with an ascot. In wine, rust, Churchill green, with pine buttons. Sizes 12 to 20. $69.75

The Button-up-the-Front and Button-down-the-Back dress of imported wool in light brown, cactus green, slate blue, red, or black, with calfskin buttons. Sizes 12 to 20. $45

FIELD'S
College Shopping Service

College women from leading universities will be in our College Fashion Bureau in August to help you assemble your clothes. Consult them personally or by mail or by telephone—you'll be overwhelmed with attention!

MARSHALL FIELD & COMPANY
CHICAGO



The Ideal Wardrobe

AS SEEN IN VOGUE: Hearken, all ye freshmen—all ye co-eds—all ye girls about town! Vogue now presents the Ideal College Wardrobe. You'll find it described on pages 34 to 41 of this issue. The whole trousseau has been painstakingly assembled in accordance with the answers to a questionnaire which Vogue sent to the seniors at 192 colleges, who entered its recent "Prix de Paris" contest. It represents the mature experience of these college girls plus the infinite fashion wisdom of Vogue's editorial staff. These clothes are smart . . practical . . and, best of all, they're now appearing—in the cloth—in stores throughout the country.



Vogue's "Prix de Paris" Contest

Seniors from 192 colleges, located in 46 states, competed for Vogue's "Prix de Paris". The purpose of this career contest was to discover those girls whose alertness and fashion sense recommended them for consideration as members of Vogue's staff. The winners and two "runners-up" are to be assigned to positions in the Paris or New York offices of the magazine. Vogue's Ideal College Wardrobe is based on the suggestions of the "Prix de Paris" contestants. That's why it's so authoritative!





JAYS, BOSTON, MASS.



NEIMAN-MARCUS CO., DALLAS, TEXAS

for College Girls

AS SEEN IN STORES: The four stores pictured on this page have taken a leading part in making Vogue's Ideal College Wardrobe available to young women in every locality. They, and many other representative stores, are featuring these clothes exactly as shown in Vogue. Telegrams or flowers . . even a big brother at Yale . . don't mean as much to the college girl as the *right clothes!* And here is a wardrobe, moderate in cost, that will carry the collegienne in triumph from eight o'clock class through eight o'clock date. Incidentally, it's a wardrobe that has marvellous possibilities for any girl, in college or out, with an eye to gay, young clothes.



BONWIT-TELLER CO., PHILADELPHIA, PA.



JOSEPH HORNE CO., PITTSBURGH, PA.



A list of all stores featuring Vogue's Ideal College Wardrobe appears on page 100.

OFF TO SCHOOL



Swinging back into college rhythm, you step onto the campus in one of Marinette's immortal "Clodhopper Knits" and immediately score a fashion field goal. The girl seated wears a two-tone ribbed zephyr, accented with patent leather, while her classmate cherishes a diagonal stripe with broad puffed shoulders. The lovely co-ed so intently studying the campus bulletin, wears a one-piece dress, complemented by a swagger coat. No matter how you look at these autumn classics, they hold a delicious future for all your school life and memoirs.

Marinette
THE ARISTOCRAT OF KNITTED WEAR
MARINETTE • WISCONSIN

Furnished to Canada by The Knit-To-Fit Manufacturing Company • Montreal



Alaska Sealskin by NEIMAN-MARCUS

Noted for its warmth without weight, with an easy elegance equally well adapted to town and country, Alaska Sealskin makes the supremely useful coat. This square-shouldered swagger, especially designed for Neiman-Marcus, features a choice detail never used before in fashions, an original Jensen button in hand-wrought silver to fasten its military collar. In the deep, rich Safari brown shade, $595.

NEIMAN-MARCUS • DALLAS • THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

Invitation to first party at school



A COMPLETE WARDROBE MADE WITH

Lastex

REG. U. S. PAT. OFF.

Formal dress, with coatee for dinner wear, Citron shade, in pure silk rough crepe, by DAVID E. GOTTLIEB, New York

Matching braided dinner cap, copy of Blanche Simone, by G. HOWARD HODGE

Matching slippers, in Pleatex, new "Lastex" shoe material, by SCHWARTZ & BENJAMIN

Matching envelope evening bag, also in Pleatex, by GOLD SEAL IMPORTERS

Gordon Ne-Flex Hosiery, Coquette shade, with "Lastex" shock-absorber tops, by BROWN DURRELL COMPANY

Le Gant Veil of Youth Foundation, with one-way, two-way feature, back and front, by WARNER BROTHERS

Pantie and petticoat in pink crepe, with satin "Lastex" inserts, by TAILORED-SILK UNDERGARMENT COMPANY

Blue flannel lounging robe with gay plaid trim, by PERFECT NEGLIGEE COMPANY

To express the slender grace and charm of the 'teens and twenties, what could be more glamorous than the modern touch of "Lastex" from top to toe. Youth, ever on the alert for delightful departures from the old scheme of things, is going in for the better-fit-with-greater-comfort of "Lastex," in every item of the wardrobe. The smart woman of today, of any age, knows the power of "Lastex" to make any woven or knitted fabric stretch to suit the feminine curve, its magic to give such distinctive effects to leathers and other materials. She revels in the new-found freedom and convenience that "Lastex" gives. Above all, she knows that nothing will underwrite the smooth, unbroken line of the sheath silhouette like the molding and holding cunning of a "Lastex" foundation. So, during these dog days, you will find the better stores everywhere, in their "back to school" events, showing many fascinating fashions, in various types of apparel, made possible by The Miracle Yarn. "Lastex," 1790 Broadway, New York City.

ALL MADE WITH

THE MIRACLE YARN THAT MAKES THINGS FIT

WITH a heritage of service to four generations of college girls, we again open our College Shop with 1936 campus fashions chosen to meet Young America's exacting requirements. These youthful variations of the indispensable sheer wool dress, are typical of the appropriateness of our selections.



Of sheer Angora Homespun, with tiny diamond designs embroidered in wool—mint with luggage tan, cadet blue with claret, sandstone with brown, gray with green. Leather buttons and belts. The one-piece model, with standing military collar, shows Vionnet inspiration in shoulders and sleeves. Sizes 10 to 18. The two-piece dress has embroidered blouse and plain skirt. Sizes 12 to 20. Each, $25.

JOSEPH HORNE CO *PITTSBURGH*



BEST & CO. NEW YORK CITY . . . AND AT OTHER LEADING STORES THROUGHOUT THE COUNTRY



Fogg

A suit of imported woolen in green or Rebellion wine . . . a gem of a two-piece dress under a finger tip coat that is collared and cuffed with natural skunk. Misses' sizes, 135.00. A gray kid caracul coat, with exceptionally beautiful moire markings, broadened at the shoulders by new sleeve treatment and slimmed at the waist by a suede belt. 295.00. Exclusive with Bonwit Teller.

BONWIT TELLER

Chestnut at 17th, Philadelphia

Take 'em away TO SCHOOL



FOR TOWN ... a neat idea to "take you to town" the right way! A two-eyelet tie of sleek Russet Baby Calf and Suede ... and a shaped all leather heel.

FOR TEA...and the sophisticate...this double button strap in Black Suede ... button-holed and subtly piped in Patent Leather. In Brown or Hunter's Green piped with British Tan.

FOR CAMPUS..express your "rugged individualism" in Jacqueline's monk sabot brogue of Suede and genuine Baby Alligator...heeled in solid leather ... Black, Brown or Hunter's Green.



Jacqueline SHOES DESIGNED BY WOHL

$6. to $7.50 everywhere

WOHL SHOE COMPANY - SAINT LOUIS

Jays
Temple place—
the best Shop
of Boston

everyone comes to Jays

It is known to the chic women of America as a shop where clothes take on a bit more zest, more glamor than usually meets the eye.

It can be depended upon at all times to reveal the new fashions and accessories as fast as they leave the finger tips of their creators.

As you would expect—*quality* is its guiding star . . . quality that contributes to a woman's sense of well being; that makes her glad she has Jays.

The dress—of velvet with something of a royal court in its treatment, its jewels—is typical of new Fall prophecies at Jays.



"Me? Afraid of Offending? NOT ANY MORE"



NEW DEODORANT BY KOTEX

100% EFFECTIVE ON SANITARY NAPKINS





Use it with KOTEX

● Now there's no excuse to be guilty of the "Unforgivable Offense." The makers of Kotex bring you a new deodorant powder named *Quest* that offers *positive* protection from all types of napkin and body odors!

No matter, now, that other methods haven't satisfied, especially on hottest days. Quest is 100% effective! It assures all-day-long freshness, yet it does not irritate the skin, clog the pores or interfere with normal body functions.

Try Quest today, for the personal daintiness every woman treasures. Use this soothing cool powder on sanitary napkins, after the bath, to prevent perspiration offense. It is unscented, which means it can't "give itself away," can't interfere with the fragrance of lovely perfume. Quest costs no more than other kinds . . . only 35c for the large two-ounce can at your favorite drug counter.

QUEST

for Personal Daintiness



Carolyn Modes are sold exclusively in New York by **ARNOLD CONSTABLE** *in Philadelphia by* **THE BLUM STORE** *For information regarding Carolyn Modes write National Modes, 130 W. 31st St., N.Y. C.*

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Hats by Marion Vallé



Hats by Marion Vallé

College with new Fall "Casuals"

All garments are Texurized, Pre-shrunk Processed for your protection



"Best All-Around"
MOSS CLOTH THREE-PIECE SWAGGER SUIT . . . $39.75

"Most Practical"
3-PIECE TOPCOAT SUIT—BOMBAY LAMB COLLAR $65

"Most Sporting"
CAMEL'S HAIR TWO-PIECE TUNIC SUIT $39.75

in New York by ARNOLD CONSTABLE *in Philadelphia by* THE BLUM STORE

For information regarding Carolyn Modes write National Modes, 130 W. 31st St., N Y C.

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Carolyn REG. STRESSES THE IMPORTANCE OF MENDOZA BEAVER* IN A "COLOR CONSCIOUS" YEAR



MENDOZA BEAVER*
SWAGGER . . $99.50



MENDOZA BEAVER*
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Hats by Marion Vallé

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THE BOLERO . . . Swagger gored step-in with squared bolero-tongue, squared toe and squared built-up Leather heel. In unlined Bucko or Calf, with Alligator Calf trim and buttons.



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So young . . . so debonair . . . so different in their smart detail, Collegebred Models are individualized in style and in their smooth, easy fit! In every pair is "your footprint in leather," patented moulded sole, created only by Reed. It is moulded to the natural shape of your foot—exactly—so that your shoe fits perfectly from the first happy step! Collegebred Shoes at $7.85 and up. E. P. Reed & Company, Rochester, N. Y. Collegebred Style Studio, 47 West 34th Street, New York City.



The moulded sole

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YOU CAN'T CARRY A CARPET WITH YOU WHEN YOU GO SHOPPING –



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Shoes with Magic Soles that turn

hard sidewalks into soft carpets

No need for us to tell you of the fatiguing effect that pavement-pounding has upon you. Your feet will tell you when you kick off your shoes at the end of a weary shopping day. The lines in your face will tell you, too.

Guard against those aging telltale lines by "walking on air" in the magic-soled Air Step Shoes. There are no smarter shoes afoot than these. No shoes more flattering to feminine feet. You would never guess that their light, flexible soles contain hundreds of shock-absorbing air spaces which protect you from all the jolts and jars that cause fatigue.

Don't wait. Begin today to let these magic-soled shoes carpet every step you take . . . keep you young, refreshed, vibrantly alive. For walking, working, shopping, dancing, ask for Air Step Shoes. They are sold by Department Stores, Shoe Stores, Buster Brown and Brown*bilt* Shoe Stores. Write to Dept. M for catalog of New Fall Styles.

Brown Shoe Company, Mfrs., ST. LOUIS

Also manufacturers of Air Step Shoes for men and Buster Brown Shoes for children



AIR STEP SHOES

$5.50

SLIGHTLY HIGHER IN THE FAR WEST



THE PEBBLE TEST shows how AIR STEP Shoes Turn Hard Sidewalks Into Soft Carpets

Note the "SHOCK ABSORBER" action of Air Step's Magic Sole



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MAYBE you've been paying less. Maybe you've always paid more. But a good silk stocking at $1 the pair is basic in any wardrobe. Berkshire has re-established the dollar stocking . . . not on any former scale of dollar-value, but with a lavish new investment in extra-price silk and extra-skilled knitting. At $1 a pair you choose the 2- or 3-thread clear-sheers and 4- or 5-thread walking weights; also a genuine Crepetwist. The colors are exactly the same as those in Berkshire Stockings selling to $1.65 . . . like this taupe with a topaz cast, to wear with browns. Make a mental note now to find the Berkshire store nearest you and put your hosiery-buying on this new dollar basis.

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With clean-cut lines, Van Raalte's PICNIT* fabric signs up with all the fashion bests. The crisp tailoring, the debonair back-button, the vivid shades of PICNIT* "Swagger", register the swing to colorful, casual clothes for more and more occasions. And with equal emphasis, other PICNITS* are putting themselves—and PICNIT* devotees—on the current fashion record.

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Once your own initials are snapped into the button, it looks smarter, seems more intimate and you can prize it as "exclusively yours". It's a letter perfect example of fine robe making and a style that you can wear with equal charm for travelling, for college or at home. Try the collar buttoned high as you see it here, or wear it alluringly open with wide revers. The rich two-toned sash repeats the color of the button and adds to its luxury.



In Juilliard Flannel

This royal pre-shrunk flannel robe is featured in the following glamorous color combinations. Geranium with blue, Navy with French blue, Sherbet rose with royal. Royal with raspberry, Maroon with French blue, Turquoise with black, French blue with navy or Zinnia with navy. All sizes and only $8.95.

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Luxable Togs are going back



Brother and Sister both wear heather knits from Halle Bros., Cleveland. Lux care won't shrink or fade woolens.

Lower Schools plead for simplicity. Saks-Fifth Ave. recommends Luxables: imported gingham and broadcloth shantung.

Smart Chicago Children wear little white collars and Luxables like this silk chambray from Chas. A. Stevens & Co.

For New York Day Schools, mothers choose "sophisticated" colors in simply styled Luxable fabrics. Sub-subdebs who get their clothes from Bonwit Teller's like hand-finished broadcloth with stitched white collar and cuffs or with fine batiste collar. "We advise mothers to see that these dresses get Lux care," they tell you at this exclusive store. "Lux keeps colors fresh and bright, fabrics lovely as new."

Boarding-School Subdebs near Boston "go" for rib-knit heather mixtures from Filene's. "We recommend Lux," they say.

Lux won't Fade Colors

to the *Smartest Schools*

Stores selling these smart fashions say be sure to STICK to Lux

LUXABLE FASHIONS—from tip to toe—it's the "thing" this year from kindergarten to college. No longer any season for this new—so practical—vogue. Fall, winter, spring, summer . . . it's smart to have a wardrobe that freshens safely with gentle Lux.

Important stores urge customers to protect these high-style colors, swank lines, by caring for them *always* with Lux. Wise mothers welcome this advice!

Their teen-age daughters who "do their own" also know the economy of Lux. They swoop up scads of sweaters . . . go for Luxable fabrics even for dress-up clothes.

Cake-soap rubbing, and the harmful alkali many ordinary soaps contain, tend to fade colors, wear things out faster. Lux has no harmful alkali. Safe in water, safe in Lux.



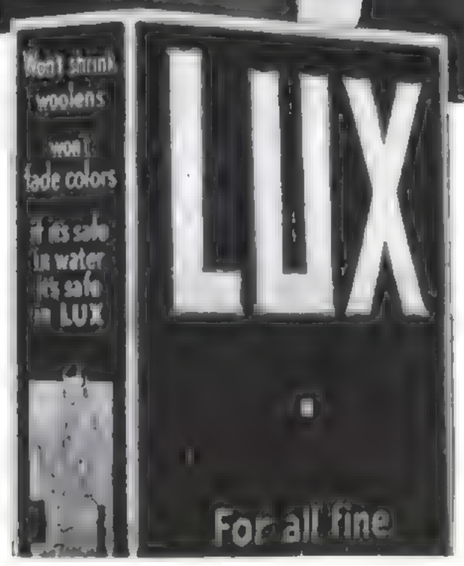
Practical Collegians like their leisure clothes Luxable! Swarthmore girls raved about these "smooth" pajamas from the Blum Store, Philadelphia. "We hardly need remind girls to use Lux for fine fabrics," this store says. "They know the danger of ordinary soaps."



Progressive Schools have progressive ideas about the simplicity of 6 to 10-year olds' clothes. Lord & Taylor stresses the importance of clan plaids (left), the princess line (center) and Lanz of Salzburg prints (sister dresses, right). This fine store recommends Lux for everything safe in water alone.



Dress-Up Clothes for Washington festivities or college proms have to have dash and still pass the keen eyes of strict headmistresses. They're sure to approve these Luxable satins from Woodward & Lothrop. Smart stores find it pays to urge customers to *insist* on Lux for fine fabrics!



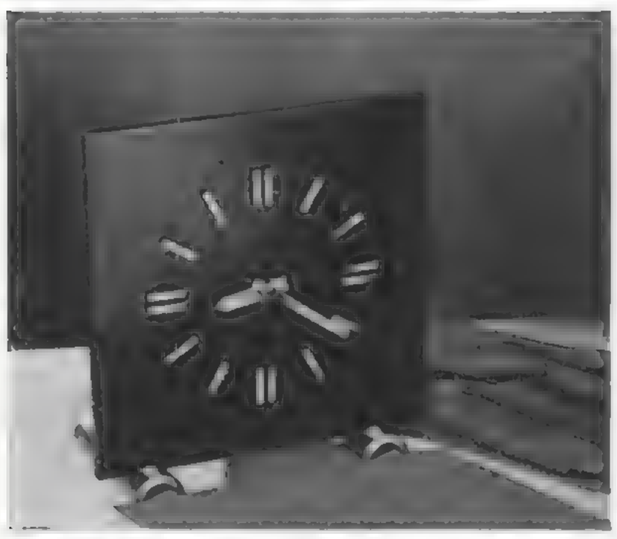
won't Shrink Woolens

DARING OR SEDATE . . .

the clock style you want is offered by Seth Thomas. Electric? Certainly—self-starting, noiseless, of proven reliability! Key-wound? Of course—with the famed Seth Thomas 8-day movement. Some chime, some strike, some tell time alone. And back of each is a tradition of fine clockmaking more than a century old. Jewelry and department stores price these fine clocks at $4.95 to $125. Seth Thomas Clock Company, Thomaston, Conn.



DUPLEX . . . . . Eight-Day Key-Wound Time $6.95



PHOENIX . . . . . Self-Starting Electric Time $12.50
BALTIC . . . . . Eight-Day Key-Wound Time $12.50



RUTLAND . . . . . Self-Starting Electric Time $9.95
WINDSOR . . . . Eight-Day Key-Wound Time $9.95



LUNAR . . . . . Eight-Day Key-Wound Time $9.95

SETH THOMAS

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RESTAURANTS—dining

DIVAN PARISIEN—17 East 45th St. Le Restaurant Par Excellence. Cuisine Francaise. Famous for "Chicken Divan" and special salad. Luncheon Entrées from 50c, dinner from 60c. Air Conditioning.

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ALEXANDRA RESTAURANT—8 East 49th Street. Air-cooled. Champagne cocktail dinner $1.00 and $1.50. Served daily 5 to 8:30 P.M. The most talked about dining place in New York. PL. 3-1542.

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4 West 49 St. opposite Radio City — Town House 108 E. 38 St.
Prix Fixe 75c
Select from great variety—go back for more.

SEVENTY PARK AVENUE—CORNER 38TH Street. A smart, charming and always popular dining room for luncheon or dinner with a famous snack lounge and bar. Completely Air Conditioned.

CRILLON, 116 E. 48th St., justly famous for cuisine and cellar. Air-conditioned. Prix-fixe luncheon and dinner in the restaurant. London Buffet in the Bar before the theatre; all you desire—one dollar.

HENRI—"A Bit of Paris in New York"
40 West 46th Street BRyant 9-4340
Finest food prepared in the French manner.
Dinner from $1.50, 5 to 10 daily. Also à la carte.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.15.

KENTUCKY SERVES A MEAL
and a Mint Julep
in a delightful, homelike atmosphere.
Elizabeth D. Reynolds, Inc. 15 East 48th St.

GRIPSHOLM—324 East 57th St. Air Cooled (General Electric). Newest Swedish restaurant featuring Swedish hors d'oeuvres with regular dinners. $1.25. Also luncheon and cocktails. ELdorado 5-8476.

NINETY-NINE PARK AVENUE. At 40th Street. Intimate and comfortable. Excellent complete luncheon from $.55; dinner from $.75. Featuring special Thursday "Cook's Night Out" dinner.

MIYAKO—JAPANESE CUISINE. 340 West 58th St. Columbus 5-0577. Famous original Sukiyaki and Tempra Cuisine. Excellent luncheon and dinner. Open from 12 to 11 P.M.

A STEP from the 5th Ave. shops and rush of Grand Central Zone is this cooled oasis for good food (luncheons about 50c; dinner $1.) and fine drinks (double size from 25c). The Roger Smith, 40 East 41st St.

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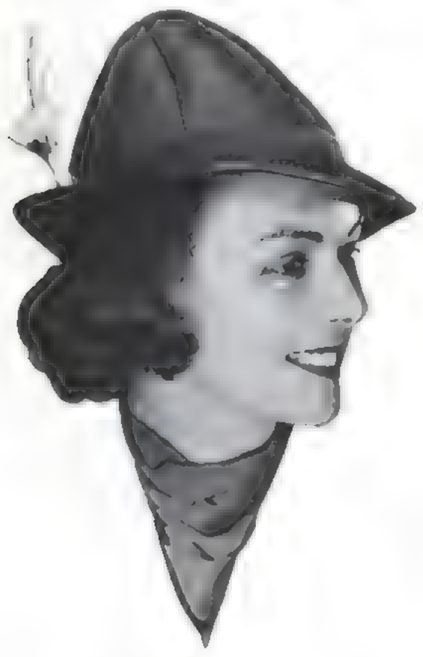
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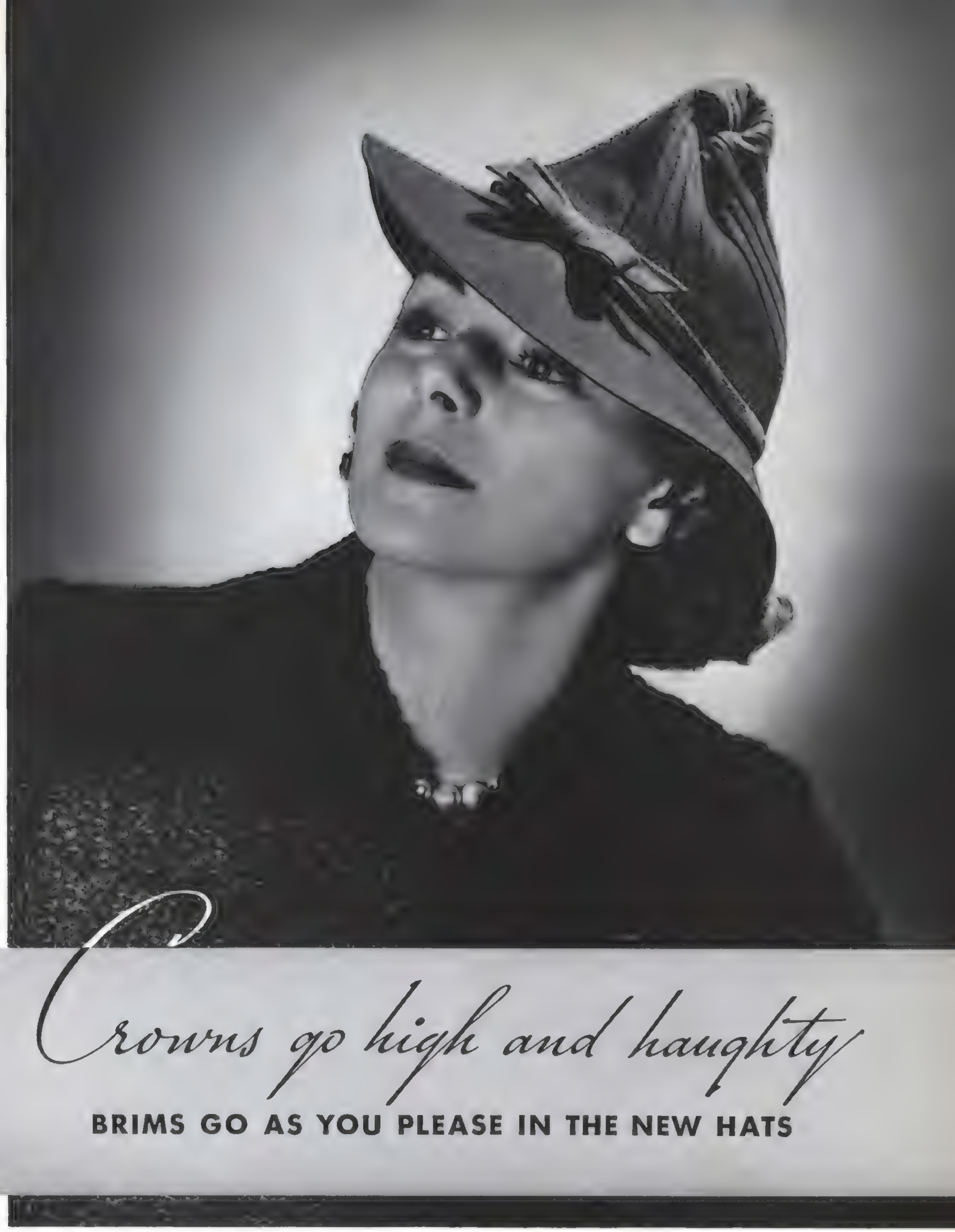


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This year the mecca of American tennis promises to take on a new social aspect, similar to that of Tennis Week at Wimbledon. Outdoor tea gardens have been erected on the lawns, where visitors may refresh themselves under gaily festooned parasols in an atmosphere of pleasant relaxation. Another innovation is the creation of special boxes seating parties of four and eight.

And you who take the sport more seriously will be interested to know that, in addition to Fred Perry and the Australian and French contingents, there will be two distinguished newcomers to the tournament, namely, Baron Gottfried Von Cramm and Frau Hilda Krähwinkel Sperling.

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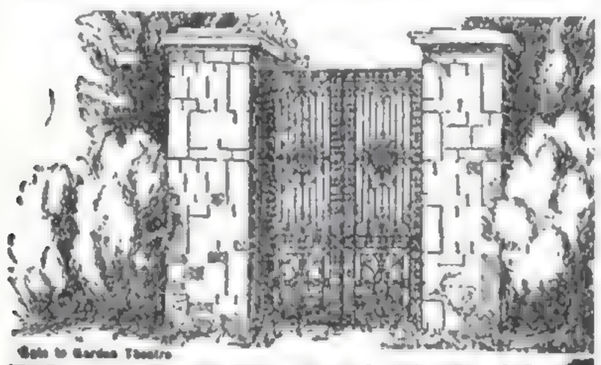
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SHOPS TO KNOW

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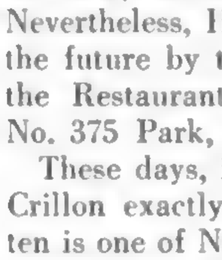
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Vogue Covers

Old favourite



• Southwest, at the corner of Forty-Eighth Street and Lexington Avenue, the Restaurant Crillon has prospered steadily since 1926. It had, of course, prospered steadily since 1919, at 15 East Forty-Eighth Street, and even now, the Crillon's up-stairs Viennese Room is a loyal replica of the famed and favourite Viennese room at proprietor Otto Baumgarten's erstwhile address.

A native of Austria, Herr Baumgarten arrived in New York twenty-five years ago, knowing all about how people dined—and what they ate—at the Paris Ritz and the London Carlton. To be sure, bridges were still our only method of crossing Park Avenue's railroad tracks, and No. 375 was the only tall building on Park, below Fifty-Seventh Street. Nevertheless, Herr Baumgarten took the future by the horns and opened the Restaurant Voisin precisely at No. 375 Park, where it still thrives.

These days, it may be seen at the Crillon exactly why Herr Baumgarten is one of New York's most gifted restaurateurs. His ideas—always new and ingenious—include an air-cooled snack bar down-stairs, where there are no menus in French *or* English, thank the Lord, but where you may find all sorts of temptingly European and fashionably simple things for luncheon and for supper-before-the-theatre. An affable chef presides, to serve you what you want and to tell you what it is.

Up-stairs, in the Viennese Room, you naturally expect to take longer than in the snack bar. Therefore, you pay slightly more. You also look, on the table d'hôte menu, for *Moules Marinière* (an arrangement of mussels) or for *Chaud-Froid de Canard*, a duck *en casserole* that is perfection with *Broccoli à l'Huile*.

And, needless to say, Herr Baumgarten's wine list is one of the most accomplished in the city. Whatever French, German, Austrian, Italian, Spanish, or California wine you happen to select, the list practically tells you the names of the peasants who trampled on the grapes.

Bygone beauties

• The Museum of the City of New York has an exhibition of portraits of Ladies of Old New York, painted during the eighteenth and nineteenth centuries by such artists as Gilbert Stuart, John Singleton Copley, John Wollaston, John Wesley Jarvis, Charles Ingham. Among the peach-cheeked girls, the matrons, the matriarchs, and the centenarians, under the high-piled wigs, the feather-loaded Gainsborough hats, one sees faces, young a hundred years ago, but so modern in expression that they might be those of people alive to-day; others are so indelibly stamped with the attributes of their own century that were they alive now they would surely be wearing those same clothes—those dresses with leg-of-mutton sleeves, those fluted caps, those choker-neck black blouses.

Any one interested in the exhibition from a fashion angle will find much to entertain her: for instance, Mrs. R. Fulton Cutting (by Jules Lefebvre) wears a beautiful striped white satin evening dress, with a bunch of Parma violets at the bosom, and squared-off lapels; Mrs. August Belmont (portrait attributed to David J. Bles) is impressive in velvet and lace and fuchsia coloured taffeta, her single-string graduated pearl necklace embellished by drop pearls; Mrs. William Astor (by Emile Auguste Carolus Duran) is magnificent in a floor-length heavy black dress, trimmed with wide pointed lace, against a mustard coloured background.

A portrait of Margaret Beekman Livingston, mother of the first Chancellor (painted by Gilbert Stuart), faces an equally enchanting portrait of her daughter, Mrs. James Duane (by Ralph Earle). In a room to themselves are Joseph Pagnani's group of the nine Muses: Miss Josephine Blodgett represents Urania, Miss Nellie Smythe, Thalia, and Miss Lizzie Wadsworth poses as Calliope.

The exhibition will be open until October.

Café Basque



• When passing Fifty-Seventh Street and Sixth Avenue, you probably have noticed that exceedingly French-looking restaurant called the Café Basque. If you have wondered whether this little place is actually as attractive as its exterior promises, you may be interested to know that it fulfils this promise.

In a city full of French places, the Café Basque really has achieved an especially Gallic atmosphere. As you sit inside and look out at the diners seated on the terrace, you might easily think that you are in Paris, at some such place as—say Cheval Pie.

The very moderately priced dinner deserves praise. One reason it is so good is probably the fact that it is limited. Just a few courses, but these are excellent. The Café Basque "display" table is exceptionally appetizing—and I'm glad those two huge soup tureens, kept hot by an alcohol flame, are included. Later in the evening, this place is even more Continental, what with troubadours strolling about between tables.

the town

Palettes and palates

• And now we have a Food Stylist. As with people, it seems, so with food; it is not enough to be good, they must look attractive, too. Colour, line, composition, all of the things the fashion world insists on in clothes have to appear in your entrée and your salad. We are inclined to agree with this young woman, who styles the dishes in all ten Longchamps restaurants, after observing a meal or two more closely than usual. The pease seem to be greener, the strawberries redder, and the carrots more carroty under her arrangement, not to mention the delectable colour of the cold salmon accented by a boutonnière of egg and a corsage of parsley. All of them taste better, too, and if you don't agree with us, you'll have to think up your own explanation of why these restaurants get more crowded every day.

This modern age

• If you have any set ideas about houses, you want to leave them at home when you go to see the House of Modern Age, over on Park Avenue and East Thirty-Ninth Street. Practically nothing about it is what you were brought up to expect of a home. Everything that is usually made of wood, including the walls, is made of steel or glass. Corners are curves; places usually painted dark colours are painted light ones; closets smell of lavender instead of varnish; furniture that is movable in your house is built-in in this one; and the front porch opens off the bedrooms up-stairs. Moreover, it is all made of prefabricated materials, and the claim is that it can be set up practically overnight—or at any rate, in three or four days.

This is the first two-storey all-steel house to be built in the United States, and, even if you aren't planning to build, you'd better go to see it. It's full of such things as sight-saving illumination, air-conditioning, electric kitchen gadgets, modern furniture made of woods you never heard of, and very, very modern colour schemes. Besides, your infinitesimal entrance fee goes to the Boys' Brotherhood Republic, devoted, we suppose, to making boys, when they grow up, good enough to live in houses like the House of Modern Age.

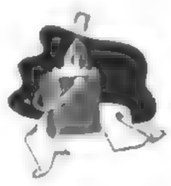
Small and intimate

• On one of those evenings when you're looking for a quiet, intimate place to dine, with soft lights and a conversation-inducing atmosphere, stop in at L'Avignon, 70 East Fifty-Fifth Street. Behind the gay little bar is an infinitesimal room bordered with comfortable banquettes and small tables, where solicitous waiters serve an excellent dinner at a very reasonable price. This is not a place for gaiety, but rather for tête-à-têtes and thorough enjoyment of such pleasant things as an hors-d'œuvres table wheeled up for your selection, delectable onion soup, and frogs' legs cooked to perfection.

Salad à la Wall Street

• You wouldn't expect Wall Street to come forth with what is one of the cleverest ideas in cuisine seen about town in ages—but the Luncheon Club of Wall Street (40 Wall) has evolved a salad idea that is grand. A special waiter, well versed in the art of salad tossing, wheels a wagon up to your table. It looks like an hors-d'œuvres wagon—only each dish bears an ingredient especially suited for salads: chopped eggs, beets, herbs, scallions, radishes, bacon, et cetera. A mammoth wooden bowl holds the greens, and there is a smaller one in which to do the mixing. The wagon also holds various cruets for oil, tarragon, lemon-juice, salt, sugar, mustard, celery salt—and various condiments beloved by salad hounds. You simply select your favourite ingredients—and presto! a salad is born.

Pirate den



• One of these warm evenings when you want to be amused, you might head your car towards Port Chester, New York, and go to Don Dickerman's Pieces of Eight Club, on Shore Island. If you're a swimming enthusiast, or would like a try at water polo, you'd better go even earlier, for this is a beach club as well as a pirate's den, night-club, restaurant, museum, and several other novel things. It's an easy run out from town on the Hutchinson River Parkway. In the centre of Port Chester, you turn towards the Sound and soon come in sight of a small island, where a pirate parks your car, another takes you by boat across the narrow strip of water, and some forty-odd more greet you with shouts and a great ringing of bells. Once there, you'll find plenty to do. You can throw quoits or play Badminton on the really charming lawn, or try your skill in the Bottle Gallery, which is as fascinating as knocking the lady out of bed at the Chicago Fair. Inside the club-house, the pirates put on a floor show like nothing you ever saw before or rock in their chairs while you dance, and the bar and the galley are worth the trip—not to mention the museum of real weapons and curios. Before you leave, you'll be talking of wenches and brigs and pirate loot yourself.

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HOT-DOG DAYS

A WEENY BIT OF INFORMATION
FROM THE HOUSE OF HEINZ

HOT-DOG days are with us once again. From Coney Island to Southampton, from Crystal Pier to Bailey's Beach—it's either Tony-the-Greek or your favorite week-end host who trundles the dog wagon and provides the makings and fixings for the great American summer snack.

No scoffing, please! Many another national dish would taste pretty pallid up against a fine hot-dog, correctly grilled and encased in a long, toasted Frankfurter bun with maybe a slice of Irish bacon and plenty of Heinz India relish. Some iconoclasts prefer rye bread and Heinz yellow mustard. Very good, too! Other fanciers will have naught but slices of Heinz fresh cucumber pickle or gobs of Heinz tomato ketchup.

Of course you'll be parading hot-dogs before your guests this summer, too. It's a mighty good idea to stock up on all those pungent, piquant Heinz delicacies. Pile them high on the buffet and let your guests forage for themselves. If you prefer to concoct your own relishes, before serving, give your hot-dogs a run-'round in this savory Quick Barbecue Sauce, suggested by L.R.M. of Grosse Pointe: merge a little flour and butter, add a quarter cup Heinz tomato ketchup, a little Heinz yellow mustard, a bit of brown sugar and half a cup of water. Boil smartly. An excellent recipe, indeed!

Don't you think you'd better visit your grocer and lay in a supply of the Heinz 57 Varieties right now? It's the hospitable thing to do! —*Demi Tasse*

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VOGUE

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THE SHOPS OF VOGUE 28–29



OUR FRENCH ARTIST, WILLAUMEZ, PAINTS FOR THE COVER OF THIS ISSUE A STYLIZED CONCEPTION OF THE AMERICAN COLLEGE GIRL. SHE WEARS A CLASSIC TURTLE-NECKED, PLUM COLOURED SWEATER, PINK BEADS, AND, PERCHED AT AN OUTRAGEOUS ANGLE ON HER ASH-BLOND HAIR, A SKITTISH RED FELT PILL-BOX: SYMBOLIC OF HER INDIVIDUALITY AND A NEW ALTERNATIVE TO THE TRADITIONAL SLOUCH HAT. THE PILL-BOX IS TO BE HAD FROM ALTMAN; NEIMAN-MARCUS; AND FROM J. W. ROBINSON

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

ELIZABETH W. PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE

EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES



NEXT TO YOUR SKIN, FOR SMOOTHNESS

WAMSUTTA *Supercale* SHEETS

REG. U. S. PAT. OFF.

For real Beauty Sleep, beauty experts say, your sheets and pillow cases ought to be as nearly like the smoothness of your skin as man can make them. And that means Wamsutta *Supercale*. First, because for ninety years Wamsutta has woven and finished its "Finest of Cottons" a little finer and smoother than any other mill. Second, because Wamsutta's new EQUI-TENSION processes make these differences even more noticeable in the new *Supercale* sheets—also insuring longer wear.

You will be interested in what Hollywood's most famous beauty specialist, MADAME SYLVIA, says about Wamsutta sheets.

Write for a copy of her booklet, "How to Get Your Beauty Sleep." Address: Dept. V-8.

WAMSUTTA MILLS · *Since 1846—The Finest of Cottons* · NEW BEDFORD, MASS.



These hand-some fellows are Bobo Negroes from the French Sudan, and every stitch on their backs—we'll have you know—is made of shell beads. But what, you ask, has that to do with the current scheme of things? Only this. That old human urge for beads is flaring up again in civilized quarters. Nothing so barbaric, to be sure. A yoke and hem of beads, perhaps, as on the dress on page 53. Or a beaded or bordered evening fabric, such as one of those at the left. (The top, third, and fourth are from Hattie Carnegie; the others from Coudurier, Fructus, and Devigne.) The last one is phenomenal—blue satin with what appear to be huge square-cut sapphires pasted over it. Nothing, literally nothing seems impossible for fabric makers these days—just look at the rest of their Works on pages 72 to 76.

vogue's-eye view of the mode



Two minutes to nine. You're off on your campus taxi, a stack of classics on your handle-bars, more of them on your back. A jersey shirt, a culotte of Forstmann tweed or of a soft flannel tailored with a thought to the rear view, a felt hat like an English schoolboy's, a bright belt and scarf, and monk shoes. All from Best

STEICHEN

IT TAKES MORE THAN BRAINS

(EDITOR'S NOTE: Last November, Vogue offered to college seniors a prize—six months' employment in its Paris office and six months in its New York office—for the best papers in answer to a series of questionnaires published in Vogue. Over five hundred girls competed for this Prix de Paris. The winner was Miss Marjorie R. Field of Albion College, Michigan, who helped select the clothes in this college wardrobe and wrote this article.)

Soon you'll be rolling through those college gates . . . and the girls will be watching, watching—craning out of dormitory windows, grouped in little knots on the campus, swooping by on bicycles, studying you with an appraising eye. The first impression will go deep. Later, they may discover that clever brain or tongue or smile or talent of yours, but, in that first swift glance, right clothes will help.

But how are you to know what *are* the right clothes in that crazy world? You can't lean back and trust to intuition. You aren't sure, your family isn't, and long-graduated friends have lost track. It takes advice. And now I feel as if I were part of a Cosmic Plan. Whisked away to New York at the amazing news that I had won the Prix de Paris, I found the offices of Vogue deeply absorbed in the college problem. The editors had peppered a questionnaire among Prix de Paris contestants to fathom the demands of a college wardrobe.

Hundreds of seniors from one hundred and ninety-two colleges responded with almost professional alacrity. Naturally, since the answers were garnered from the four corners of the nation, there was diversity of opinion, but now they are combed out, zoned and tabulated, and they do make sense—for puzzled freshmen, and for upper-classmen, as well.

With all these conclusions before me, I feel vested with the authority of many tongues. But it goes beyond a slavish uniformity—Vogue's editors see to that. After crystallizing the needs and territorial whims of these seniors, they began searching the market to assemble a perfect basic wardrobe—of clothes that would pull the strongest for you. Always with one eye on cost, so that the whole group of clothes would fall somewhere around $350, which is what the questionnaire revealed the average girl spends at the start of the semester. Conferences, long and passionate, were held over every outfit. An imaginative touch added here, a design changed, variations suggested, and here are the final results—on these eight pages.

It takes: long-suffering tweeds,

volumes of sweaters,

a knowledge of the classics,

one good upper-class top-coat,

disturbing prom clothes,

a whole syllabus of accessories

That's what seniors at 192 colleges say it takes, and that's what the basic wardrobe on these eight pages includes. This college wardrobe can be purchased in fifty-two cities, listed on page 100



For the life of toil and study, it takes clothes with stamina—such as this two-piece knitted wool dress that will survive several semesters; and this trim suède jacket, diagonal worsted skirt, and casual felt hat. Dress, jacket, and skirt from Bloomingdale. Felt hat from Lord and Taylor

Page 100 lists shops having this college wardrobe

And Vogue has gone further than to help you know what to take—we've made it possible for you to get these clothes practically at your door-step. For the whole of this basic college wardrobe is ready and waiting for you in fifty-two good shops of fifty-two cities in the U. S. A.

First and fundamentally, it takes good things. Pinching pennies is foolhardy when you're selecting those important makers or breakers of your self-esteem. Again and again, your confrères shouted this advice. The days of going native and being rah-rah are long past. A college girl to-day must look as smart as the débutante. A day of hasty buying, and your closets bulge—but so do your clothes. And nothing sags the spirit like a sagging skirt seam.

Basic, then, and immortal is the sweater-and-skirt outfit for campus wear. You'll want volumes of sweaters eventually, but around four will do as a start, until you get at your knitting. Sweater types vary; at such women's colleges as Smith and Mount Holyoke, for instance, the cry is for the classic Brooks type—something like the brace of domestic cashmere sweaters shown in this wardrobe, which look enough like an import to baffle experts. The cardigan is bound (bound, mind you, not laden) with grosgrain ribbon. Still most colleges do beg for variety. No frills—but variation in style and yarns. A pull-on of vicuña yarn with a high, square neck, a Talon fastener zipping the back, and a knitted zephyr sweater with a scarf growing right out of the neck-line will give a boost to skirts.

Skirts—one or two will hold you for awhile. The one on the second girl above is rugged and long-suffering. (Continued on page 98)



TONI FRISSELL

It takes volumes of sweaters—is the college verdict. This knitted zephyr one is not too academic; it is fortified with a flip of a scarf and worn with a tweed skirt. And it takes one superb coat—this will build up your self-esteem, on or off the campus. It's of diamond-weave tweed with high Napoleonic revers; Lord and Taylor



For college conquests

• To make the evening—and you—unforgettable, a whirl of Chinese brocade in a luminous coat with a peplum that surges out like a ballet-dancer's skirt • For proms, a disturbing dress of taffeta with a skirt destined to swish to swing music. The little sleeves and square back show the Empire influence • A dinner-suit with a dual personality—a jacket with a long narrow peplum buttoning over a sheath of acetate and silk. All three from Saks-Fifth Avenue



• For town, teas, and dates—a full-skirted wool dress stripped of all fussy details, with a Talon fastening behind the collar to accelerate dressing • This very Directoire dress of silk crêpe will charm the Dean and enchant your masculine public. All the skirt fulness huddles in back beneath a blue velvet bow-knot. Both from Bonwit Teller

52 cities have these college clothes—see page 100

A Syllabus of accessories

For burning midnight oil—a Schiaparelli-type house coat with a Talon fastener operating from collar to hem. The fabric is like the felt of a billiard-table. Macy's

Studies in circumference: a wide saddle-stitched belt; one of the world's narrowest cinch-straps; a pigskin beauty; an urbane suède: and a bridle-fastened belt. Macy's

NELSON

Scarfs—flippant or functional: soft rabbit's-hair wool woven in bands of colour; a triangle of Du Pont "Glen-Spun"; and a Paisley square of sheerest cashmere. Macy's

A large check—but not for tuition—in a tweed jacket patterned to square your accounts with odd skirts. It's fitted just enough so that it stays casual. Macy's

An ambitiously plaid scarf frisking into stripes at the border. Gloves knitted to stand the strain of skiing or of lugging Owne's Medieval History. Lord and Taylor

A brace of immortal sweaters: the requisite cardigan and pull-on of cashmere—the cardigan bound in grosgrain ribbon. Lively autumn colours to pick from. Wanamaker



For murky fogs or heavy downpours: a gloom-dispelling plaid rain-coat of carded, yarn-woven English fabric. It's roomy enough for books, too. Lord and Taylor

"Knickerbocker Classics," pigskin pull-ons that will weather a couple of semesters. A flat pigskin bag with sturdy strap handles, clean-cut and capacious. Bag: Wanamaker

A checked wool waistcoat to slide under a jacket and to take the matter-of-factness away from shirts. Pigskin gloves; Lord and Taylor. Waistcoat from Macy's

52 cities have these college accessories (see page 100)



Discreetly, Mainbocher uses monkey fur: a jetting band of it to end a dull crêpe satin tunic, below which a chiffon underskirt reveals your legs in dusky shadow. Three turquoise clips stud the belt



Prodigally, Paquin uses monkey fur for an entire coat: a flaring, daring, theatrical coat for a momentous entrance. And with it: Agnès' soaring felt, spilling monkey fur from its peak. Jaeckel has both

سکیاپارلی دیسکوورس سومبتنغ ور ودهه

Practically every single time that Schiaparelli buys a railway ticket, there are fruitful consequences for this world of ours. Last year, it was Russia and the Soviet comrades. This year—Tunisia. With her daughter, Gogo, she spent part of the summer there—where the African moon rises like a red-hot pancake over the Mediterranean, the countryside is dipped in the scent of orange-blossoms, the frightening desert is a back-drop, and the world is all Arabs, Berbers, Moors, Bedouins, and Tuaregs.

Luck was with Schiaparelli. Even the forbidden private wing of one of the great aristocratic Arab houses was opened to her, and her veiled hostesses, as one woman to another, tried on for her all their ceremonial costumes. One even wore, in her honour, a bride's dress of pure gold, stiff as armour, and shoes of beaten silver with two-inch soles dangling with amulets. (Schiaparelli is wearing them in the first photograph, right, and Gogo holds them, in the second.) At another more emancipated Arabian house, after a feast of mutton skewered on a sword, her host brought in—not Bedouin dancing-girls—but Bedouin sewing-girls to unravel the mysteries of Oriental sewing, draping, and veil twisting.

But it's the men's clothes, Schiaparelli thinks, that are richest in colour. This still is a male continent, made for men, for hardship and endeavour, yet the men—startling as the paradox is to us—put flowers in back of their ears and sleep in lace-decorated bedrooms. Trunk after trunk of their clothes went back to Paris with Schiaparelli. Those strange breeches and embroidered shirts, such as she and her daughter are wearing here. The suavely wrapped turbans and enormous hats, pompon-rimmed. Those fantastic skirt-pants of the Tuareg tribe who, legend says, descended from Crusaders who got off the beaten track. See the snap-shot opposite. The crudely dyed silks and anything but crudely woven fabrics—some as gauzy as clouds. The barbaric belts and jewellery. Probably every button in Tunisia is stamped on Schiaparelli's subconscious—and may soon be stamped on ours.



Schiaparelli, gone native



Gogo, Schiaparelli's daughter



HORST

Schiaparelli and a Bedouin dressmaker

Schiaparelli among the Berbers



Gogo again



Pompon-laden hat



Tuareg trousers



Lanvin's spectacular
streak of silver fox down
her simple black wool coat;
Hattie Carnegie
and Lanvin's velvet sombrero



Heim's black Persian
lamb redingote,
fitted and flared, with
a frill for a collar.
Suzy's veiled hat



Paris under Leon Blum

by Marcel Vertès

"We're living history," some one told me. "Open your eyes, and buy yourself a little note-book, and write down everything that you see. In fifty years, you'll have an interesting document."

And so I bought a note-book and a fountain-pen with a flash-light tip so that I could note even the most obscure event on the most obscure night.

To-day, nothing to note. The strikes continue—strikes everywhere. The workers want two weeks' holiday a year, and holidays paid. Next summer, the hotels at Deauville will be filled.

Last day in June. I've forgotten my note-book and left it at home, but there is nothing to write in it anyway. The cafés, the cinemas, the restaurants are still closed. The Champs-Élysées is deserted. Shrewdly, the waiters have even taken the tables and chairs in off the sidewalks, closed the shutters, and put out the lights.

A lonely auto-car goes by, a big one full of tourists. Its sign carries the legend "Paris by Night."

The guide, who has not as yet changed his chatter to fit the circumstances, cries out in stentorian tones, ". . . And now we're on the Champs-Élysées, the rendezvous of the best-dressed people in Paris." Embarrassed, I fix my tie, while the tourists stare.

Things seem to be settling down. Since this morning, the aspect of the city is normal again, in spite of the strikers.



THE RICH IN PATCHES

In the spacious place Vendôme, in the windows of Van Cleef and Arpels, there are quantities of gigantic diamonds, the same incredible diamond necklaces, with only one detective in front of the door—the other one is still on strike.

July: Dinner at Monsieur and Madame Noblesse's. "Not dressing," underlined on the invitation. Madame has on her right a new *député* from the Extreme Left. He and the butler are the only two in evening clothes.

Madame is ravishing in a dress from Schiaparelli: a cotton print imitating a patchwork quilt—little bits of stuffs sewn together such as you see on the beds of peasants. This fabric was designed before the victory of the *Front Populaire* (Blum's party)—proof that artists are often ahead of the times. Ten-cent cigars are smoked, and a Marquise speaks of Stalin by his first name.

I know that Madame has put her Rolls in moth-balls and that she carries her jewels in a little sack sewn inside her blouse. I know, too, that she has ordered a fancy-dress costume—a modest little blue-and-white ensemble imitating that of a *midinette*.



THE "ROLLS" IN MOTH-BALLS

ELEGANCE IN THE MIDST OF STRIFE

The group who give Paris its chic and brilliance are sulking. They have called off their fêtes and their receptions and their balls. They are nervous and jumpy—they listen to everything. Will it be to-day, they ask?

While they are waiting for something to happen, they are getting ready for the future. They buy dictionaries of slang, and their distinguished valets arrange with the tips of their fingers, and with no enthusiasm, the neckties in the popular colours of the lower classes—ties that Monsieur has bought the day before.

They learn to ride a bicycle. The Bois is full of humble aspirants. There are bicycles in platinum and silver—paint—with three speeds and double brakes on both wheels. Couples who are never seen together have taken peacefully to tandem riding.

The chauffeurs of the luxurious limousines that are lying idle grow fat with nothing to do. They play patience all day long.

The other day, every one thought that the climax had come. The streets were invaded by a lot of noisy persons, scantily clothed, weapons in their hands. (Continued on page 116)



AND LIFE GOES ON

By Louis Kronenberger

TEN WORST SELLERS

DON'T take the title too literally. This article won't inform you that a book on geometry for fish once sold exactly five copies, or that something called *I Adore Sciatica* once sold exactly four. The title is one of those exaggerations that must be overlooked because they are made in a good cause. It refers to ten recent books that read well and have sold badly. If some of them sold better than others, none sold so well as it should have.

Two biographies this season have received far less than their due; and it is amusing to bracket them together, for the two men of whom they treat would make one of Vogue's most perfect "Impossible Interviews." Imagine leaving Lord Chesterfield and John Reed in one room together! Each was a master at conversation, Chesterfield wary and polite, Reed hearty and affable, and their parries and thrusts might have been something to watch. But each would have departed with his mind more than ever made up, the revolutionist's more revolutionary, the cynic's more cynical. Samuel Shellabarger's *Lord Chesterfield* is decidedly valuable on at least two counts. In the first place, it tells in detail the story of a fascinating aristocrat. I happen to think that Professor Shellabarger gives Chesterfield too high a rating. In order to succeed, Chesterfield had everlastingly to conform; in the end, he was not so much the leader of society as the slave. But Professor Shellabarger is absolutely honest with his facts. And, on the second count, he is completely successful: nowhere will you find a more sumptuous picture of the eighteenth-century world of fashion. It is all done, moreover, in prose of genuine distinction.

Granville Hicks' *John Reed* is the right antidote to Chesterfield's formal, calculating rule of life. Reed is one of our few modern romantic legends; his blazing career makes even the Sheeans, Farsons, and Durantys seem a little tame. Coming from a well-to-do home and four years of Harvard, Jack Reed became part of pre-War New York's Bohemian and literary life, a dashing personality and a great lover. Then he went to Mexico and grew famous as a war correspondent; then again went as a war correspondent to Europe; and finally found the great adventure of his life in Soviet Russia, where he died still young and was buried impressively in Russia, with Soviet honours. It is a stunning and unpredictable story.

When I think of some of the best-selling fiction of the past year or two, I can't help getting mad over the fate of the five novels that follow. Not one of them, to be sure, is a book for everybody, and not one of them will shame our own period by becoming celebrated with posterity. But they are five good novels for all that. James Gould Cozzens got full recognition for his *The Last Adam*, but, when he published a better book, *Men and Brethren*, he gained a much smaller audience. Lack of plot may be one reason, and I suspect that another is that people nowadays are prejudiced against reading novels about clergymen. But Ernest Cudlipp in *Men and Brethren* is a clergyman with a difference, and the difference is that he is first of all a man. Mr. Cozzens has turned over the whole book to his half-worldly, half-ascetic hero, whom we never see in the pulpit, but only among other human beings. The book is modern, witty, realistic; and the teasing mixture of qualities in Ernest makes him—I honestly mean it—unforgettable.

Almost as memorable as Ernest Cudlipp is Lieutenant-General Herbert Curzon in C. S. Forester's *The General*. But there is this difference: you remember Ernest because he is an individual, and Curzon because he is a type. He is the sort of Englishman who swears by the code of the public schools, the Army, and the "best people"; he believes in duty, in honour, in discipline; he believes that above all else in life the line must hold, the subordinate must follow orders, the mangled soldier must die like a gentleman. Mr. Forester's portrait is pat, if you will, but it is also indelible; and as we successively watch the prig, the snob, the brute, the careerist in Curzon, we are seized with an anger as cold as the man who arouses it; and in the same moment, enraged by the horror and insanity of war.

It is shameful that one of the best strike novels of our time, William Rollins, junior's *The Shadow Before*, has had almost no sale at all. It is shameful, not merely because the book describes a strike with vividness and power, but because it is one of the most human and exciting stories—even forgetting about the strike—of the past few years. Mr. Rollins has told his tale through the eyes of a half-dozen very fallible individuals; it is their lives we (Continued on page 103)



Impossible Interview

Shakespeare vs. Metro-Goldwyn-Mayer

MR. JENNINGS: You realize I had to adapt your original a bit. Do you mind?

SHAKESPEARE: Not at all. Hollywood seems to be making me more adaptable every day.

MR. JENNINGS: Your love-plot's hokum, but I'll use it anyway. Calf-love is better than none.

MR. THALBERG: And with two draws like Norma and Leslie for Romeo and Juliet, it's in the bag.

SHAKESPEARE: I had some one about fourteen in mind, perhaps—but you boys know your business.

MR. JENNINGS: Take that Montagu-Capulet street fight! I'll build it up to a "Big Parade."

MR. THALBERG: We'll raise you, Bill, to three thousand a week. What about the publicity?

MR. SHAKESPEARE: Metro Signs Swan for Three Grand. Bard Okays Coast as Promised Land



DRAWINGS BY R. B. WILLAUMEZ



• Just a slip of a dress—high as to waist-line, straight as to skirt, not quite touching the floor—that's the way many of the new evening dresses begin. Then comes the elaboration. In the violet chiffon dress—one of Alix's loveliest models—it's a matter of shirring the back décolletage and tying the long ends in front; from the Salon de Couture, Bonwit Teller; I. Magnin, California

• You can put Alix's flared metallic coat, silver-braided, over any straight evening slip and look brand-new. From Hattie Carnegie and I. Magnin, California

• Schiaparelli's Empire slip is a sheath of heavy crêpe with a tuck under the bust and hand-painted roses like those Great-Aunt Melanie used to do; Hattie Carnegie and I. Magnin, California

• Mainbocher's version starts with black crêpe, then breaks into red as bright and beaded as any Spanish dancer's. The jacket is waist-length. From Jay-Thorpe

Elaborated slips—decidedly Empire



Eric (like everybody else) looks into the Ritz Bar in Paris to see the smart women, smart clothes, and new decorations. And here's what he sees

- Farthest left: Flowers and a bow-knot at the back of the square beret-like crown on one of Louise Bourbon's wine coloured hats. Max scarf of marten
- Middle: Agnès tall two-toned velvet toque and a Max cape-like jacket of mink
- Next: Forget-me-knots folded into Louise Bourbon's felt, wine coloured again



High hats at the Ritz—

and green on one head after another. Irish-green on Suzy's coachman-crowned hat of plush—new in form as a hat can be • Rather Peter Pannish is Louise Bourbon's felt hat with a folded crown, a feather shooting off one side, and a deep peak coming far down at the back • That dizzy windmill effect on the little felt toque worn by the lady peeking around the screen is made by feather wings—one of Suzy's new concoctions


Vogue
Vogue
Vogue

this way please

for your autumn shopping

Step into the shops to-morrow, and find that, while you've been sunning yourself in ten inches of halter and shorts, they've been figuring out how to cover you up most alluringly this autumn. They're ready now for your return to civilization: stock-rooms back-stage freshly filled to the last hanger, mannequins enraptured with their autumnal images, sales people twittering with excitement over their new wares. And this is the way the mode goes as America sees it, and America makes it—ready-to-wear for your big entrance into a new season.

This way for your silhouette: Skirts definitely shorter. Some flared, some straight, but certainly slim if your jacket is loose. Shoulders slightly squared and neck-lines high. Many tunics—but newer, smarter, and rapidly replacing them: the peplum. It's best flaring and brief around your hips, a flip young line. Your waist-line is raised a bit, or sometimes, an extra cut high under the bust gives the illusion. A brief jacket over a woollen dress, to replace your suit. Important fur trimmings, especially on coats, that make your body slimmer.

This way for colour: Black, irreplaceable! Black punctuated with colour, even better. Black wool skirts with brilliant wool jackets: Irish-green, purple, lipstick-red. Black with bandings of brilliant colour. Black with bright belts, buttons, scarfs. For a change from black, deep ink- and violet-blues, deep reds, rich greens, or if you insist on browns, those with a wine or rusty cast. Brown and grey furs with coloured woollens, often in wool-bound box-jackets over wool dresses. Checks and plaids in bold jackets and loose coats, over solid colours.

This way for tricks: Two-piece dresses that look like suits. Two-piece suits that look like dresses. A revival of braiding, of embroidery, even appliqué. All kinds of banding, even inserted about your waist in contrast to the dress. Velvet and satin to trim dull wool. Narrow double belts to accent high waist-lines. Silk tops on wool dresses. Quantities of fur trimmings to flatter you, from Persian lamb bands to fox collars and sleeves in the Paquin tradition. Fur muffs to match. Decorative hook-and-eye closings, and Talon fasteners everywhere.

This way for glamour: Evening excitement created on utterly simple lines, by brilliant sequins, by beading, by metallic embroidery, by the use of lavish fabric—fabulous lamés and velvets. These are the elaborated modern sheaths, with straight skirts often slashed to give freedom to narrow lines. Directoire spirit in your dinner-dress; a small puffed sleeve, a very high fitted waist. Slim wool evening suits, or slips of velvet to wear with odd jackets. And for the complete romantic, voluminous tulle skirts decorated with glittering motifs.



ANDERSEN

• If black dominates your autumn suit, you'll wear accessories like these, left: eight-button doeskin gloves in a pungent Titian colour (Bendel); or Kislav's childishly short suède pull-ons in red-brown, that button with cuff-links. For your bag, that compatible copper shade—in the two Lewis suède bags shown: the top one held fast with a gilt clasp; the bottom one buckled (both from Best)
• Lower left: A black-and-pink bumpy tweed suit; Abercrombie and Fitch
• Centre, below: A slouchy jacket, shaggy with great circles of rough wool yarn, tops a wool dress that's black to match. Bonwit Teller; I. Magnin, California
• Third: A new sort of tiny hook-and-eye fastening closes the blue, black, and white jacket of Rodier embroidered jersey. Black wool skirt. Bergdorf Goodman



NELSON

From the American collections

• Left, above: Square nubs of orange and green wool checker-board the olive-green tweed jacket of this suit. Plain green tweed makes the skirt. Bergdorf Goodman
• Centre: Black Persian lamb borders—count on them to be smart—trim a Kelly-green tweed jacket, worn with a black skirt. Bonwit Teller; I. Magnin, California
• Upper right: A grey wool street dress sprouts little tufts of grey wool over every scrap of its surface. The skirt doesn't show, but you can take our word it's one of the easiest and nicest we've seen this year. Bergdorf Goodman has this dress
• Props for these costumes are shown right: Koret's satchel-like bag of brown alligator (Bonwit Teller); fringed suède gloves, dark red and hand-sewed (Saks-Fifth Avenue, New York, Chicago); bright green suède pull-ons (John Wanamaker)











ANDRÉ DURST







Breaking into autumn

Seven revolutionary hats from political-minded Paris.

• Opposite page: Marie-Alphonsine's quill-stabbed toque of velvet and breitschwantz; Bonwit Teller; I. Magnin, California

• Pure Napoleonic is Agnès's black felt with a cockade of black grosgrain; Saks-Fifth Avenue, New York and Chicago

• Suzy's double-brimmed hat; Saks-Fifth Avenue, New York, Chicago

• Straight Scotch is Suzy's black felt with a feather rearing in back; Saks-Fifth Avenue, New York and Chicago

• This page: Marie-Alphonsine's black felt casquette, draped and knotted with bright green velvet; Jay-Thorpe

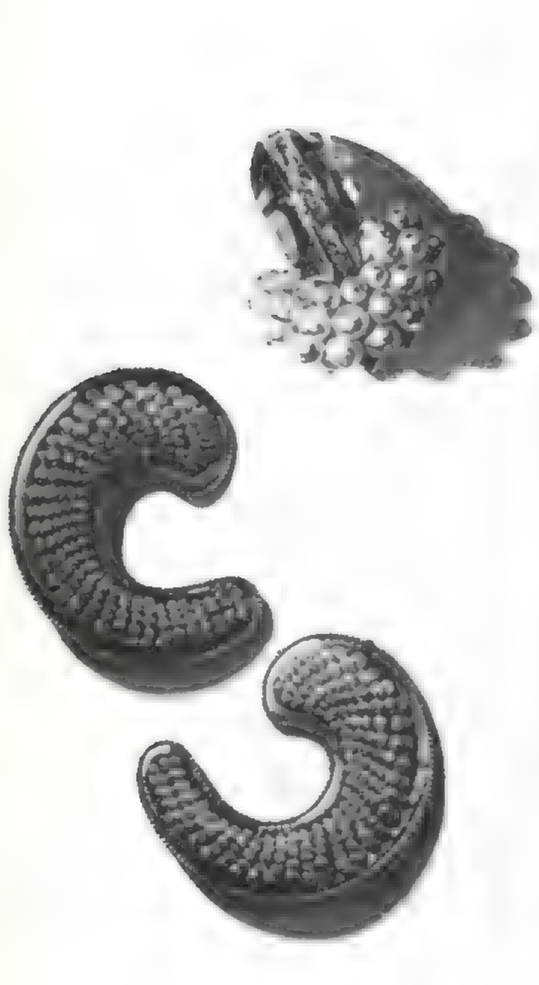
• Suzanne Talbot's ostrich-laden hat of black felt, called "Bailly," after the first victim of the French Revolution; Bonwit Teller; I. Magnin, California; Martha Weathered

• Pigskin laces the front of Rose Valois's gay Tyrolian felt hat

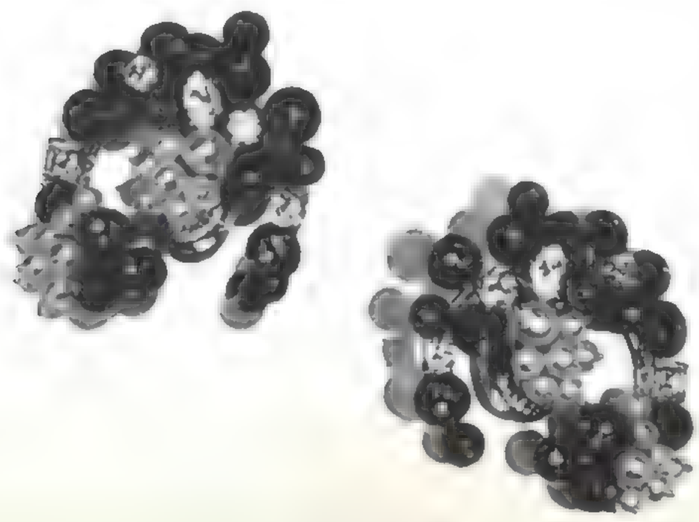
• All of the jewels in these photographs are from Mauboussin

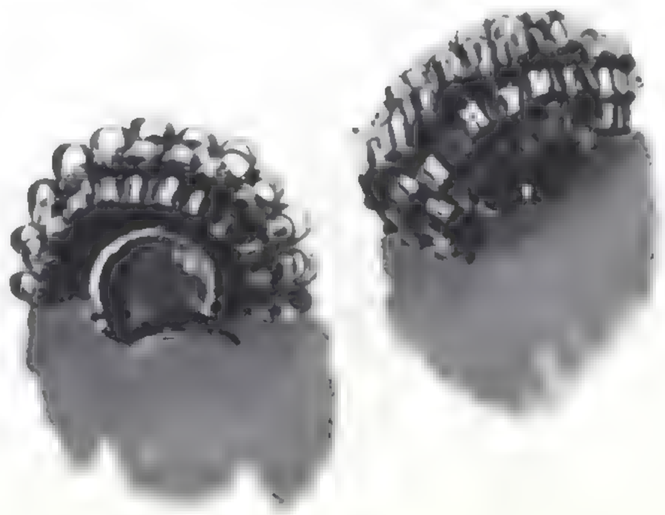
• Clear off the ears—the better to show magnificent earrings—go the new Paris coiffures. Fernand Aubry sweeps hair high into curls, showing Boivin's gold earrings that clip inside the ears. His pleated gold dog-collar, too
• Left, below: Pearls bunched on a crystal clip, and curled gold earrings paved with tiny pearls, also Boivin's
• Bottom: Cartier's jewelled flowers that cover the ears





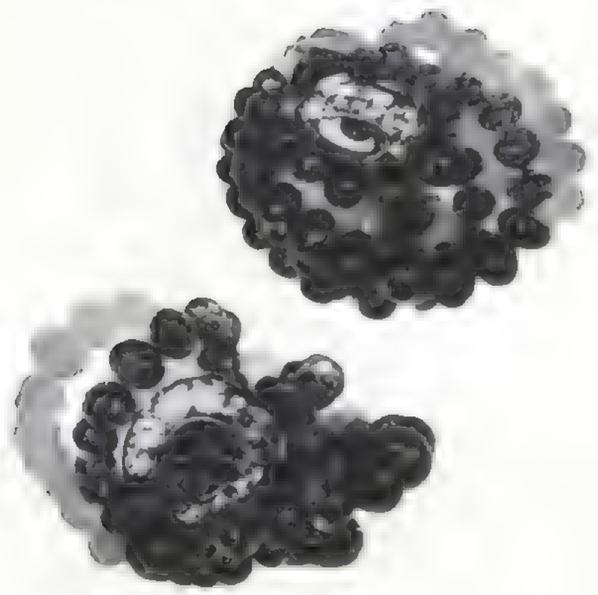
Eyes are on ears







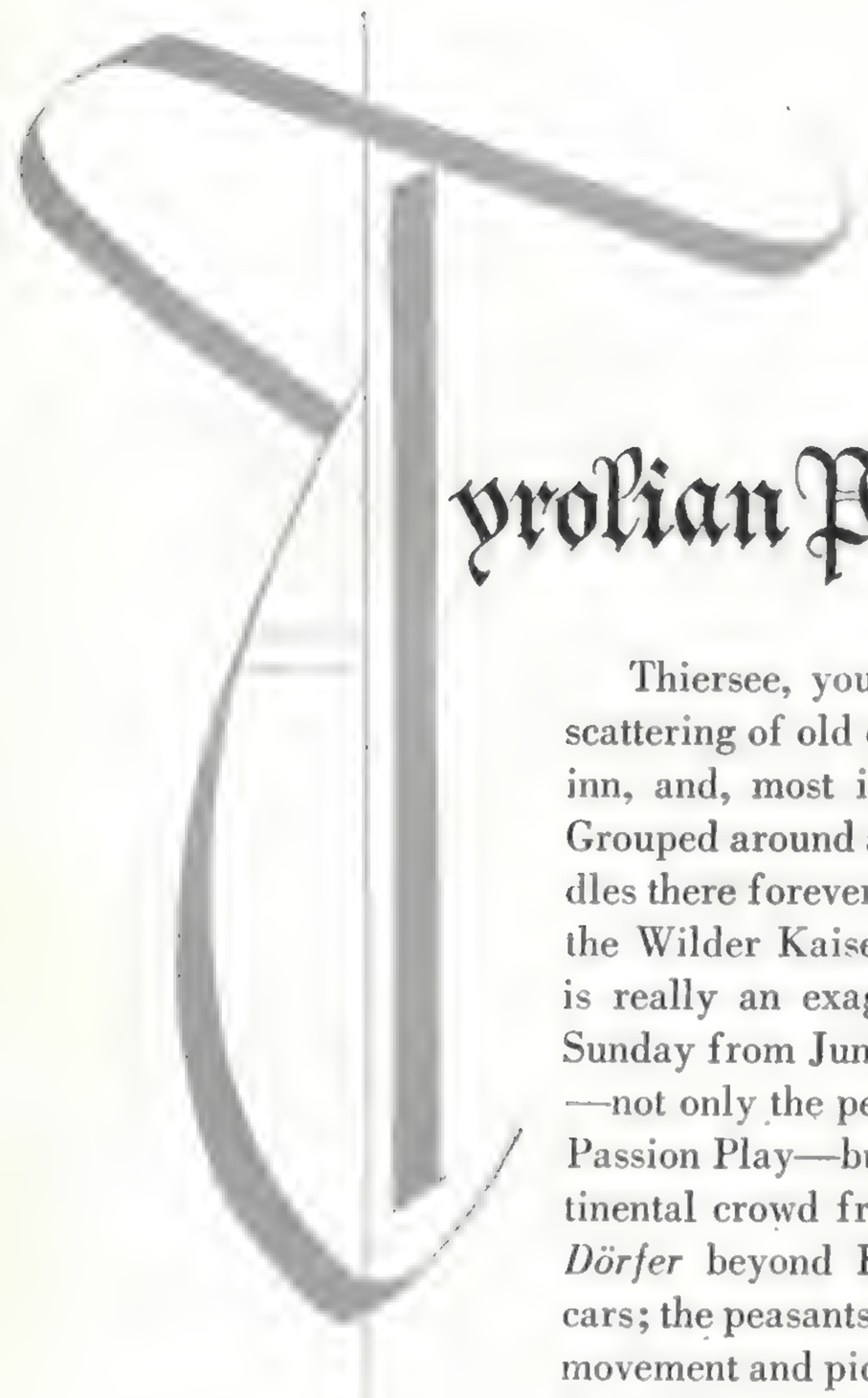
ANDRÉ DURST





• Above: a coxcomb that goes all the way from the forehead to the nape of the neck. Emile of Paris makes it by brushing the hair up into a froth of curls—a coiffure that's lovely for evening and adaptable for day
• And more of the gold jewellery—Boivin's gold earrings (also on opposite page, lower right) and wire slave bracelet with acorns of semiprecious stones

• Half Italian page-boy's hair-cut, half 1910 pompadour—Guillaume's new coiffure, at the right. The hair is parted horizontally in the middle, the front brought forward in a turned-down pompadour, the back brushed into a low roll, the sides brushed into flat coils
• Cartier's smoky sapphire bead earrings held on by diamond clips (shown enlarged, above) quiver alluringly



yrolian Passion Play

Thiersee, you must know, is the merest scattering of old dwellings, with a church, an inn, and, most important of all, a theatre. Grouped around a minute lake, the town huddles there forever, touched by the shadows of the Wilder Kaiser. To call Thiersee a town is really an exaggeration: yet there, every Sunday from June through September, come —not only the peasants of the Tyrol to their Passion Play—but the smart world: the Continental crowd from Kitzbühel and the little *Dörfer* beyond Kufstein, arriving in great cars; the peasants, with their Austrian love of movement and picnics, bouncing behind farm horses looped with Alpine flowers, swinging red and gold tassels in the bright warm sun.

After Mass, while the notes of the music are still lingering across the water, the procession begins. To the theatre, in small rowboats, move the peasant actors with Christus, bearded and heavy-eyed, leading them on. Hastily, the watching peasants—in their starched linen aprons, their embroidered braces, their hats tiptilted rakishly—cross themselves. Trailing the Christus come Mary, Magdalene, Peter, Paul, Pilate, and Judas, with the Roman soldiers and Lucifer. In dignity, they row the length of the blue-green waters. As they later cross the deep yellow wheat-fields, their brocaded robes, in blue and gold and deep reds slashed with silver, shine in the sun momentarily before they enter the dim theatre.

The crowd throngs after them, where, for a few moments before the overture, reverence yields again to festivity. The Tyrolian peasant does not keep his religion neatly boxed around with psuedo-solemnity. He weaves it in and out of the fabric of his days, seeing nothing within to clash with merriment. That merriment stops quickly once the curtain goes up on the magnificent "Rebellion of Angels."

The text of the Thiersee Passion Play is unique in that it is the only one now produced embracing the whole action of the Christian drama, from the "Rebellion of the Angels," through the "Sacrifice of Christ" to the "Last Judgment." Jacobus Reimer, the monk poet of Seitenstetten, who wrote the present text, is an artist of the first order. As Arch-Abbot of the Benedictine Monastery of Saint Peter's. in the town of Seitenstetten, lying half-way between Salzburg and Amstetten, he presides over a notable monastic establishment, dating from 1112, and mainly renowned for its library and the Troger and Altamonte ceiling paintings. There, Jacobus Reimer has spent most of his life, working on the dialogue of the Passion Play. Although the production takes five hours, the interest of its audiences never relaxes. So great is the suspense that, although no one can be in much doubt about the details of the action, every one rushes as quickly as possible through the luncheon interval to hurry back to the theatre.

Even the dramatic critics from England, America, Berlin, Paris, and Vienna get so caught in the spirit that they have no time to wonder consciously over the lives of the actors, the Little Sepp, and Liesl and Betsl, who spend their lives in the roughest kind of labour, knowing nothing of the art called theatre. On their little stage, they achieve a form of dramatic perfection.

It is not until the curtain has fallen upon the scene of Hell's last rebellion, not until after Lucifer has, for the last time, flung his imperious "I am the man. . ." into the teeth of the universe and been finally overcome by Christ, the Judge, not until the last echo of the "Hallelujah" of the angelic choir has died away that they turn to each other and ask how it is possible that peasants could produce such a masterpiece. (Continued on page 90)



ROBERT HAAS

"Christus" – A peasant, with his peasant child, in the Thiersee Passion Drama

RIGHT SIDE OF TRACK



SCHALL

ASCOT

On the right side of the course at Ascot, top-hats look over at the combination carnival and picnic that is the wrong side. There, gustily and gaily, the populace bets and listens hungrily to the shouts of the bookies. There, in a wily trance, Newmarket Liz offers her occult powers; tipsters beat their breasts in an unnecessary defence of their integrity; hunchbacks offer their humps for luck and a penny; the Italian organ-grinders boast that their monkeys will always pick the winners.

While the top-hats lunch at the Club, the bookies and their clients sit on the bruised grass, eating fish and chips, washed down with ginger beer. Above all, however, next to a winner, they love the sight of the Royal Family, preceded by outriders, driving down the green in open landaus, drawn by Windsor greys, the reins held by white-wigged postilions in scarlet and gold; usually, unfortunately, rain prevents the procession, and the Royal Family arrives in closed cars. (That is why the Ascot accessories to chiffon and picture hats are umbrellas and mackintoshes.) This year, Court mourning prevented the Royal Attendance, but a great crowd was there to see Lord Stanley's filly, Quashed, win by a nose from Omaha on a course like a quagmire.

UNDERWOOD AND UNDERWOOD



LORD BEATTY AND HIS FIANCEE, MRS. DOROTHY POWER SANDS



A CLOWN, A COSTER, AND THE FAMOUS FEATHERED AFRICAN TIPSTER



WILY LIZ PICKS WINNERS BY OCCULTISM



WRONG SIDE OF TRACK

SCHALL

LEATHER-LUNGED BOOKIES SHOUT THE ODDS



CYNTHIA L. BANKS

JAMIE PORTER

ANNE PARKER SEMLER AND HOLLADAY PHILBIN

Part of this year's harvest of débutantes—for the moment without benefit of orchids, swing bands, and three-deep stag-lines. They were all snapped out under the sun on Long Island, on a picnic party during the fragrant season of haymaking at "Home Acres," the Westbury estate of Mr. and Mrs. George Whitney

Débutantes' heyday

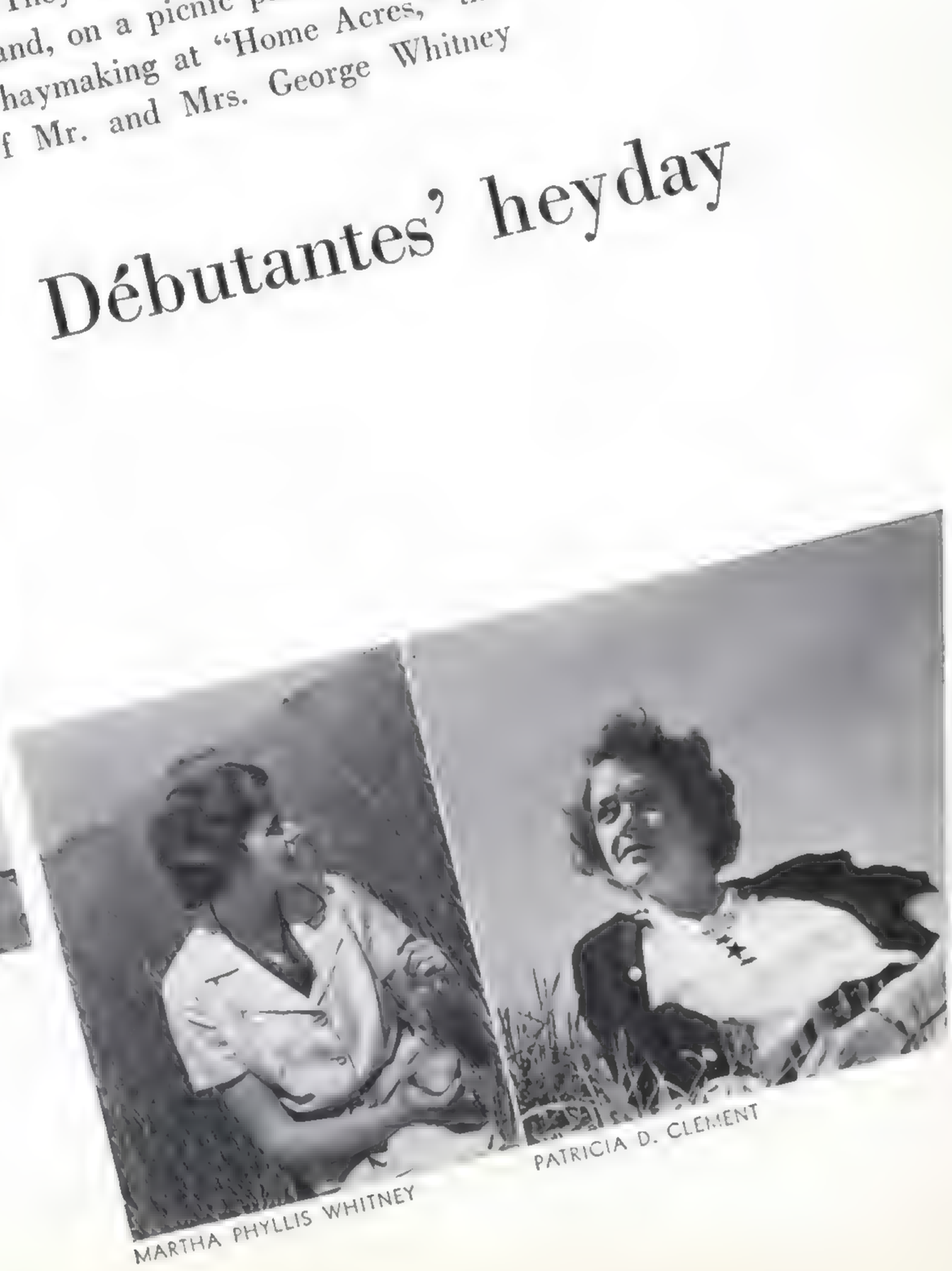


BARBARA FIELD



ROSE WELD

AUDREY GRAY



MARTHA PHYLLIS WHITNEY

PATRICIA D. CLEMENT

TONI FRISSELL

LONG ISLAND HAY RIDE

CAMILLA MORGAN

KATHARINE D. IRVING

MUSSOLINI, HITLER, AND EDEN - IN RETREAT

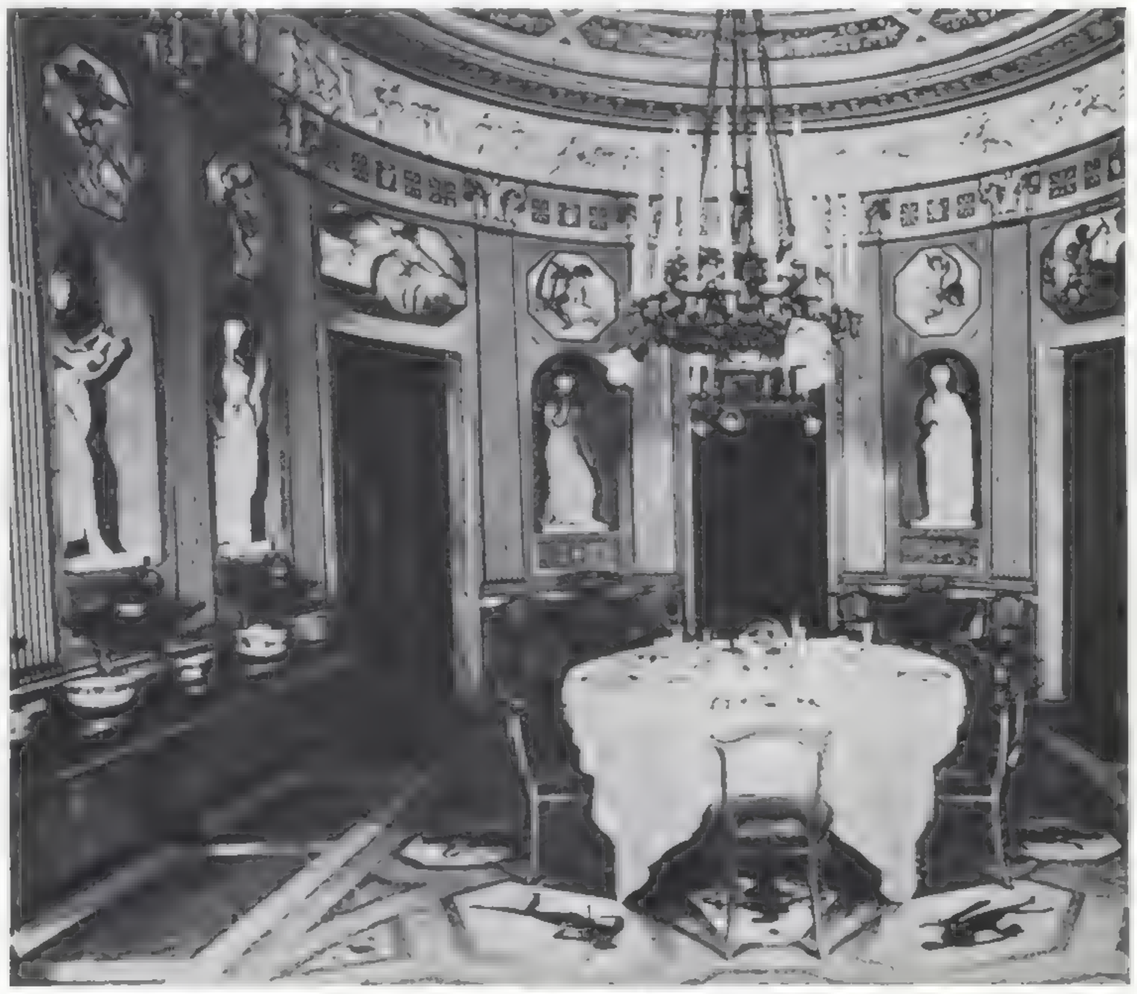
When these makers of foreign policies go home, they go mildly to these places. All of these rooms are obviously characteristic of man and country—Anthony Eden's London house, British and reticent, impersonal as British diplomacy; Hitler's chalet, German, jumbled, and *gemütlich;* and Mussolini's villa, decoratively violent, magnificently proportioned, the home for a nation's impressive pride.

Just below is a corner of Hitler's dining-room at Haus Wachenfeld, his hiding spot at little Berchtesgaden in southern Bavaria.

HOFFMANN



Where Hitler dines



Where Mussolini dines

On the side of a mountain, the chalet has a suburban neatness, with a sun porch and canaries, and its rooms, like this one, a cozy podge of clocks, dwarfs, and swastika cushions. Nothing at Wachenfeld suggests the "agitated simplicity" of his Berlin home, the constant exercise of his power as governmental art dictator. (He is the author of the classic comment: "There exists no art except Nordic-Grecian.")

Quite different are the flamboyant rooms of Mussolini at his Villa Torlonia. There, for instance, he has this enormous oval dining-room, of such elaborate proportions that it holds, like a drop in the bucket, this scanty dining-table. (He never entertains there.) In the niches stand his famous collection of Roman statues. Perhaps because of his rumoured claustrophobia, Mussolini prefers his bedroom on a grand terminal scale, all curves and the splendour of gold.

Unlike the imperial floridity of Mussolini's rooms are those of Eden. With a hotel's bleakness and a shorn good taste, they show none of the charming unorthodoxies of Britain's Foreign Secretary. (He reads Persian, refuses to shoot stags, and is a pacifist.) They reveal with their bright chintzes, their careful translations of the eighteenth century, only an oddly expressionless, but aristocratic good taste.



VERA AND HUMPHREY JOEL



Where Eden sleeps



Where Mussolini sleeps



Home, sweet home—the exceedingly reticent refuges of three men involved in Europe's public policies

GLOBE



Where Mussolini plays his violin



Where Eden entertains



For your first dress—the dress that must carry you straight from blazing September through unpredictable October days—you will want a fabric that is dull. But "dull" in the fabric vernacular is anything but boring. If you had the eye of a fly—you'd see what an exciting surface these dull fabrics have: a miraculous combination of yarns, thick and thin, twisting and turning, looping and doubling back, getting themselves into all sorts of delightful complications.

You'll decide, perhaps, on one of the family of insistently dull crêpes, faintly ribbed or cross-ribbed, discreetly ridged or crinkled. Many of them have a satin back (gleaming accents on dull surfaces are one of the season's major themes); many of them have a heavy-sheer construction; and many, many of them are of fine, fine wool—although you won't believe it.

Or you'll consider one of the new fabrics that feel like a superior quality of ladylike, very sheer hop-sacking. They look exactly like wool, but, surprisingly, have neither sheep nor lamb in their ancestry. You'll also look at and like, but perhaps leave until later, the jacquards (be sure yours has a small design widely spaced), the velveteens, the crêpes with the deeper bark-like crinkles, or the heavily encrusted matelassés. And for your casual wool frocks, you'll waver among wool jersey, a bright flecked tweed, a sheer cashmere, and an angora-finished fabric.

Colours? Black first, of course, and you'll find your own way to use a bright or a rich dark colour with it—like a personal signature. And for downright elegance, (Continued on page 115)

1. Black, the perpetually smart black, in Stehli's new dress fabric, called "Short Wave." It's of Enka Rayon, with a barré effect (sort of cross-bar); Altman
2. Botany's beautiful black wool for town suits or coats. Faint diagonal ribs give interesting relief to the weave; from Altman
3. A black silk crêpe with a slightly blistered weave—a superb fabric for your first autumn dress. It's D. I. and C. H. Stern's crêpe, called "Lavalette" and is to be had from Altman



• We'll see red—radically new reds, from light salmon tones to the deepest rich wine shades
1. The new "Satin Pounette," S. Blumenthal's Bucol fabric of Albene and silk; Lord and Taylor
2. A warm wine—Walther's lightweight angora dress woollen, slightly crêpy; Lord and Taylor
3. Duplan's ribbed fabric of Crown Rayon and Seraceta; Macy's
4. Stünzi's two-toned fabric, called "Riso," of Du Pont "Acele" and Rayon; John Wanamaker
5. "Mayumi," of Eastman Acetate and Bemberg crêpe; made by Marshall Field (Altman)
6. Forstmann's superb woollen for suits; from McCutcheon
7. Stehli's silk crêpe, "Velgarra"—its back semi-lustrous; Macy's
8. Foreman crinkled silk, "Crêpe Alixbar"; Lord and Taylor
9. Wool and silk mixed in a French imported mossy crêpe with a satin back; McCutcheon
10. Satin-backed silk crêpe—Foreman's "Crêpe Chivela"; Stern



• Make it a green winter—if you like—and let this beautiful gamut of new greens be your guide
1. Vivid green in Wahnetah's evening taffeta Mourajh, of Du Pont Rayon and silk; Lord and Taylor
2. Cheney's fabric of Celanese—a façonné design on a semi-lustrous surface; Lord and Taylor
3. Dull and mossy with a faint stripe is this Skinner crêpe of Du Pont "Acele"; Lord and Taylor
4. A rich silk crêpe with a lustrous back—D. I. and C. H. Stern's "Rusticana"; from Altman
5. A Celanese crêpe with a slight herring-bone effect, called "Richmond"; from John Wanamaker
6. Botany's slightly ridged wool crêpe for dresses; McCutcheon
7. Duplan's ribbed crêpe of Crown Rayon and Seraceta; Macy's
8. Forstmann's distinctive mossy coat wool; Lord and Taylor
9. Hockanum's wool suiting with a nubbly thread; Lord and Taylor
10. "Nubbydoon"—a light-weight dress wool with relief effect; manufactured by Marshall Field



• And these are the browns—some as reddish as copper, others as dark as the strongest Java 1. The new copperish tint for your coat—Pacific Mills' wool with a ribbed, uneven weave 2. A mixture of Du Pont "Acele" and wool is this Onondaga fabric; Lord and Taylor 3. Forstmann's smart coat wool with a nubby texture; Altman 4. A new tone in this Belding-Heminway-Corticelli satin-back silk crêpe; Lord and Taylor 5. Bloomsburg's dress crêpe of Crown Rayon, with a cross-grain weave and lustrous back; Macy's 6. Hockanum's light-weight dress wool; from McCreery 7. "Hither 'n' Yon"—American Silk Mills' crêpe of Du Pont "Acele" and Rayon; Altman 8. Celanese fine dull crêpe, "Highcleve"; John Wanamaker 9. Vaguely like homespun in effect is Stroock's light-weight woollen; from John Wanamaker 10. For town or country—Walther's tweed. From McCutcheon



• Suit No. S-3910: Buttoned right up to the chin is this new suit. Designed for sizes 12 to 20; 30 to 40. Make the jacket and skirt of "Rugednub," a Marshall Field wool; John Wanamaker; the waistcoat blouse of gazelle-printed "Comospun," of Du Pont Spun Rayon
• Frock No. 7450 is "Easy-to-Make" and superbly cut. Designed for sizes 12 to 20; 30 to 40. Use Celanese "Shirburn" crêpe; Altman
• Frock No. 7112: The new flaring skirt on a cleverly cut autumn dress. Designed for sizes 12 to 20; 30 to 42. And Stroock's rabbit's-hair wool
• Back views are on page 90

NEW FABRICS

NEW SILHOUETTES

• Ensemble No. 447: It passes for a suit, this well-cut dress and slim-waisted jacket with a not-too-full peplum. Designed for sizes 12 to 20; 30 to 38. Forstmann's blue twill wool would be an excellent fabric for it; from Altman

• Frock No. 7443: The sleeves are cut in one with an ingenious yoke that continues high about the throat in front and turns back in tiny revers at the back. It's "Easy-to-Make." Designed for sizes 12 to 20; 30 to 40. Fabric suggestion: Coudurier, Fructus, and Devigne zodiac-patterned velvet; McCutcheon

• Frock and Jacket No. 7440: One of those indispensable dinner-suits. The blouse joins the skirt under a tied belt. Designed for sizes 12 to 20; 30 to 40. Fabric suggested by Frank Associates' sheer fabric striped with satin; Lord and Taylor

• Frock and Jacket No. S-3906: Fitted jacket and distinctive dress. Designed for sizes 12 to 20; 30 to 40. Ducharne's metal-corded silk-and-wool for the jacket. From Lord and Taylor. "Crêpe Sentimental" of Enka Rayon for the dress





• The "college type" still remains, to some people, a species apart; it serves as a sort of blanket classification to describe all girls who decide to go on studying after preparatory school. To refute the idea of type classification, as well as to give you the pleasure of looking at some attractive faces, we publish the photographs of these representative young collegians who were selected by their own classmates to fill the flattering college offices listed below

1. Elizabeth Pinkerton, of Sweet Briar's May Queen Court
2. Jane Lewis, Bryn Mawr's May Queen
3. Virginia Chapin, Vassar's Chairman of Junior Prom
4. Margaret Provandie, May Queen of the College for Women in Geneva, Switzerland, affiliated with Mount Holyoke
5. Marian Carter Chapman, Tree Day Mistress at Wellesley
6. Margaret Weir, President of her class at Sarah Lawrence
7. Margaret Moore, the May Queen of Mount Holyoke
8. Chloe Frierson, the May Queen at Sweet Briar College



BEAUTY CURRICULUM

"WE like our faces to remind people of botany—not geology." "We're rabid about the clean scrubbed look." That's the college ideal of beauty, in the actual words of hundreds of girls we've quizzed in colleges from one end of the continent to the other. And the young ladies on these pages—whom their sister collegians have crowned as "Queen of the May," "Mistress of Tree Day," "Chairman of Prom," and all the other kudos of charm and popularity—are shining tributes to this creed.

At the moment, you—our collegiate public—are probably worrying more over making your sun oil last through the month than about the college ideal of beauty. But, in no time at all, you're going to have to get down to brass tacks and begin worrying about what beauty things you'll need for school. Shall you take along a whole raft of cosmetics—or only a few? What types of preparations will keep you looking your best, without too much bother? The people who can tell you best are the girls who have already been to college. We realized that ourselves, and so we sent out the quizzes that harvested the enlightening sentences heading this article, as well as the following.

To begin with—the college girls all say "Cleanliness"—first. Between soap-and-water or the cleansing-cream process, they are about equally divided. If they go to college in a locality where the water is hard, their vote, to a man, is for cream. "Just one cream, please, for both cleansing and softening," they say. All well and good, we say, but we do want to inject a little advice: that, if there is to be only one cream, that one should be other than a liquefying variety. For the soap-and-water contingent, we suggest those little facial brushes that do a bang-up job of routing grime, and some new water softeners that deal firmly with the hardest variety of waters. Only about fifty per cent. of our informants use astringents and skin tonics; the other half rely on cold water.

As to make-up, the answers varied widely, and quite naturally—depending on whether a girl is at a coeducational school, and running into men all the time, or at a girl's school and seeing them only on week-ends. But there was unanimous agreement as to the "Big Three" of college life—lipstick, powder, rouge—and in this order of importance. According to our respondents, a girl hardly dares face her own image without a generous application of lipstick. Most girls use powder regularly, but if you go to a women's college, especially in the East, rouge isn't seen much on the campus. The Southern belles, however, consider it a daily essential, and the general preference is for the cake variety. Some form of powder foundation is very important, though a good hand lotion seems to be as much favoured for this use as special creams.

One thing that delighted, but rather surprised our editorial mind was the enormous attention that is paid to the eyes. One girl waxed metaphoric on the subject and pointed out that, if the eyes are the windows of the soul, it is a good idea to hang attractive curtains over such important windows. Mascara and eyebrow pencils are wielded skilfully and regularly (again—only for off-campus use at women's colleges), and eye shadow is added at night, more as a gesture of dash than as a serious intent to beautify. The back-stage care of the eyes was stressed heavily. Almost all girls bathe their eyes in boric acid solution or an eye bath, and many smear their lashes with vaseline, in the hope of making them grow to Garbo-ish length. Yellow oxide of mercury, one per cent., will probably encourage the growing more efficiently, but vaseline should not be ignored because it figures almost as frequently on college lists as lipsticks—for anything from greasing eyelashes to greasing ski boots! The majority of college girls pluck their eyebrows, but just to shape them cleanly, and the little eyelash curling-iron figures frequently.

Hand lotion is an essential, and many stressed its use for elbows, as well. A compact manicure kit was mentioned frequently among the "musts," while polish and cuticle remover were the individual items most stressed. (Incidentally, the new oily cuticle removers will be a boon here.) Nails are almost always polished, because polish has a way of giving a better-groomed feeling—rose or coral for daytime; the deep shades for evening or for a lift after you have had a siege with the Hundred Years' War and feel as though you had been in there fighting every year yourself. (Continued on page 101)



The handsome silver ice-bucket that your husband purchased on the advent of Repeal needn't be reserved for cork-popping occasions only. It makes an ideal container for lilies, allowing a dramatic arrangement of two tiers, or for tall flowers from your garden that always seem a problem

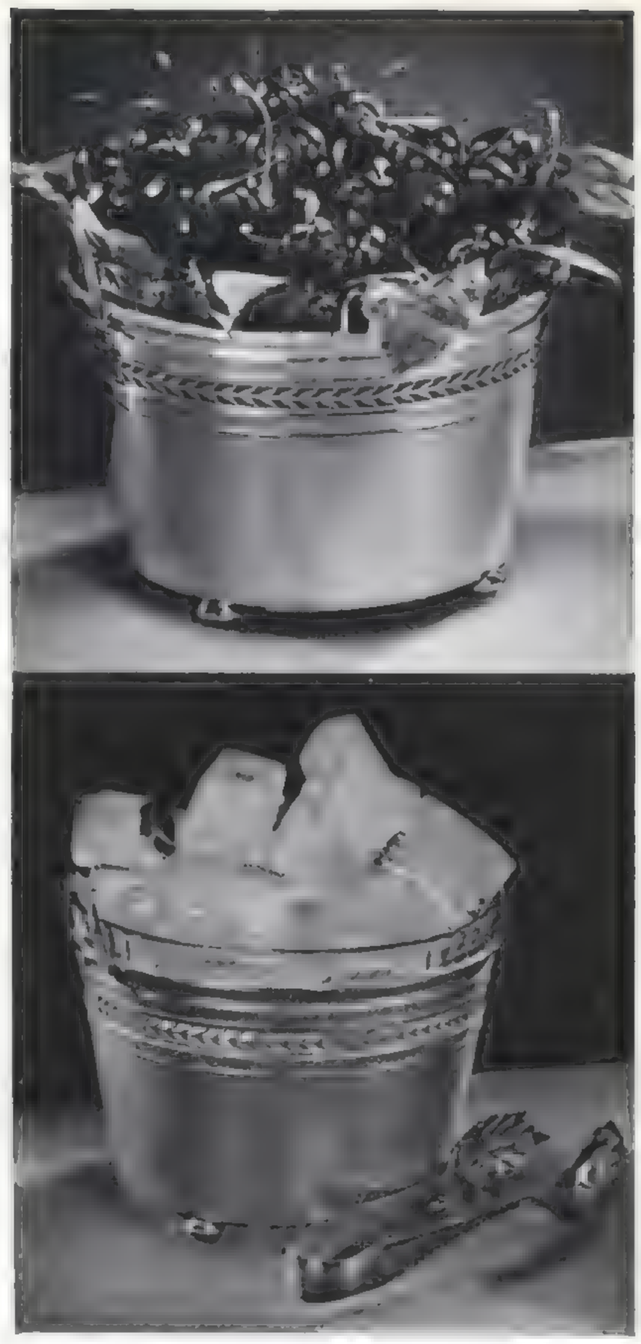
If your wedding presents included one of those two-piece silver centrepieces, you can vary its effect with combinations of fruit and flowers. Then, take it apart and use the bowl for berries and the plate for cakes. Even the sugar bowl and cream pitcher will double as holders for flowers







Your silver ice-bucket can be lined with leaves and filled with chilled black cherries when it isn't holding ice-cubes. If it is a tall bucket, you can pack it with cracked ice and keep bottles of soft drinks frigid on the terrace. If it has a glass lining, make use of it for flowers, too



If your cocktail set includes straight-sided cocktail cups, these can also be used as cigarette containers, at the dinner-table or on occasional tables. In fact, any silver cocktail cups will serve a similar usage. Even a cocktail shaker minus its top can be used effectively for slender flowers





As for your child's silver, every piece of it can be used forever. All porringers make good ash-trays. A silver mug is the perfect container for little flowers. Baby's orange-juice cup looks as though it were designed for cigarettes. Child-size knives double as butter-knives for breakfast trays

Doubling in silver

Beautiful silver, old and new, is inherently versatile. The fact that a bowl was purchased to hold flowers is no reason to relegate it to that use forever. And the thought of grandmother's silver locked in its cabinet or baby silver packed away breaks our editorial heart. Furthermore, constant use and constant polishing will create the beautiful lustre of heirloom pieces. Thus we are presenting on these pages some studies in versatility. Our next suggestion is to take a canny look at your own silver, and any prospective additions, from this double-purpose point of view.

Remember that silver baskets will hold rolls. Coffee or tea urns can dispense hot bouillon. Old-fashioned silver egg-cups are amusing liqueur glasses. Rolled-top hot-water dishes keep canapés hot. A beautiful tureen can be transformed into a centrepiece of fruit or colourful vegetables. Sauce-bowls are amusing with a bouquet of radishes and baby carrots. The slop-bowl from your tea-set is a perfect size for giant pecans or pop-corn. By now we trust you have stopped reading and are on your way to the silver closet to execute some bright idea of your own inspired by this train of thought.



Mary and Jean and went to Best's to get Mary loves her dress Sizes 7 to 12, $6 Jean's linen dress is piped Sizes 7 to 14, $6



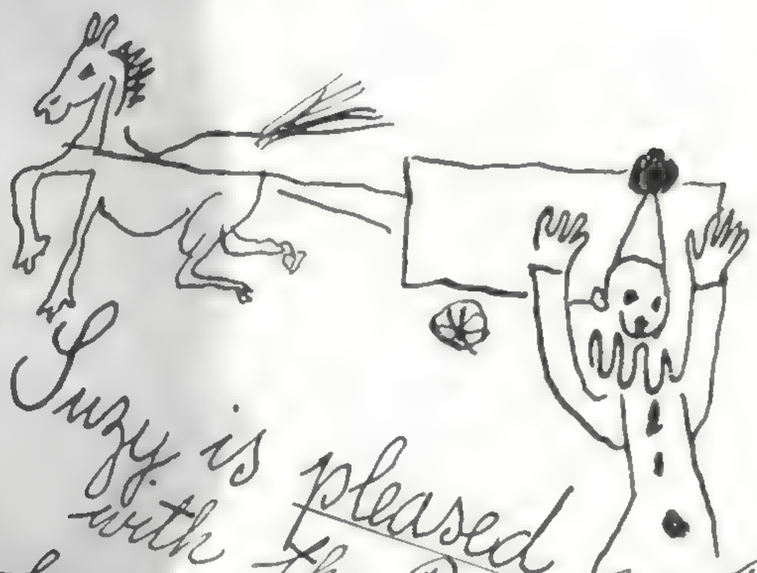
all ready of in their friends for school— wool crepe two colours.

Jean

Mary



for the make



Suzy is pleased as Punch with the Beaver collar on her coat. Her mother says Scotch tweed and interlining it an Excellent Buy. In sizes 7 to 12, $30

Pat got this rose velveteen dress for her birthday party Sizes 7 to 12, $17

Suzy

Pat



Finds for School Vogues



Ruth will keep this school coat. It has a velveteen collar. Brother's coat. Sizes 7 to 14 $20.

Her sister Nancy can't wait to go to school to open checked wool dress. on now. Sizes 7 to 14 $ 7

Ruth

Nancy

warm as toast in of heather tweed just like her big and handy pockets, so she put it

all models from Best, New York. For shops in other cities, see page 114

DUMONT MANNEQUINS FROM BEST



Leaves from shop-hound's note-book

Bang opposite the Public Library, Blackton has opened an up-town store: 471 Fifth Avenue. It specializes in inexpensive accessories for girls—slips, panties, gloves, et cetera, and is going to make a feature of foundation garments, keeping a weather-eye open for changes in feminine silhouettes. (More and more girls are finding that a very light-weight foundation garment is the perfect thing to wear under a dress.) I saw an excellent model, of petal-skin Lastex, cut high at the waist, and with a natural bust-line (lace brassière); front and back panels with down stretch only, making for long slender lines: Talon slide fastener goes down small of back. (About $10)

Found two new blessings for the home: General Electric's Kitchen Waste Unit, which is an electric machine to attach to the drain-pipe of the kitchen sink. An enlarged drain-opening is made in the sink, down which the cook, with easy conscience, can throw all garbage, except glass or metal. The machine obligingly chews up what it receives, and tap water washes it away. Blessing number two is called Airkure. It's a small box-like electric machine that makes ozone, which oxidizes impurities in the air (cigarette smoke, cooking smells, and so forth) and dispels them completely. (Price, including installation, about $40.) Address: Airkure, 521 Fifth Avenue, New York.

Unless a fur hat is wondrous well-made, it may look more like a muff on the head. Molli, 10 West Fifty-Eighth Street, is a milliner who knows as much about furs as she does about hats —which is a lot. She combines fur with felt or antelope, and she is making off-the-face turbans, and tiny pill-box hats, and will match the fur to your coat. Prices depend, of course, on the fur used. Much admired: a brown antelope toque, with crumpled crown and trimmed in front with tiny dark green and Italian-red ostrich feathers (about $22); also, a bright brown felt, with an upside-down flower-pot crown, a wide, curled brim, and a brown patent leather hatband. (About $18)

Briefly noted and highly praised: Bill and Hunter's little knitted satin chenille jacket, with short plump sleeves and fastened with rhinestone buttons, to wear over a dinner-dress. (In a dozen colours: about $33.) And Bonwit Teller's short sequin jacket with puffed and padded shoulders (about $30), also, a bolero jacket of starched lace, with enormous stiffened shoulders and long sleeves. (You can get this jacket in white and pastel colours, for about $10.) For the address-book: Aquagant, custom-made glove shop, now at 26 East Fifty-Eighth Street, whose specialty is copying those gloves that you loved so much, which wore out, and never were you able to get them again.

Suggestions for gift-giving relations of embryonic college girls: the new de luxe Royal Portable typewriter, dull black and gleaming chromium and permanently quietened, a relief for those hitherto deafened whilst transferring thoughts to paper. (Under $63.) For longhand enthusiasts: the Parker Vacumite Pen, with visible ink supply and nib with two-way point—meaning, it writes very fine when held in reverse position. (From about $5.) Time marches on—never faster than for college girls. Therefore: Hamilton's new wrist-watch, called "Martha." It's small, square, gold-filled, smart and simple. Made either with a silk cord or a bracelet. From about $48





TABLES for LUNCHEON



YOU plan a luncheon. You consider a soup to serve. You want it to balance nicely with the rest of the menu, and yet to have winning ways of its own—savor and charm to make your luncheon a success.

And here are three just such soups.

First, **Asparagus Soup** that becomes a very party-ish cream soup by the adding of milk (instead of water). Those deft Campbell's Soup chefs make it of asparagus watchfully chosen for its tender green deliciousness. They add fine table butter to make it rich, and dainty asparagus tips for appetite bait. And if you haven't enjoyed it lately, do!

Consommé that subtly whets the appetite. A consommé that Campbell's simmer slowly from choice beef and adroitly savor with carrots, celery, parsley, and delicate seasonings. Auspicious beginning for your luncheon, served jellied, or steaming hot.

Cream of Mushroom. Just that. Cream that's *honestly so thick it will hardly pour.* And blended into it the rare fine flavor of mushrooms, fresh and young. Then, for good measure, mushroom slices by way of garnishment. Women do say that no other cream of mushroom soup before was ever quite so good as this of Campbell's.

Campbells'



Carol

HANDMADE LINGERIE



Inspirations of entrancing loveliness, in delicate lace and luxurious silks . . . their accurate fit is without rivalry . . . each an original creation designed by and exclusive with Carol. These are under-things that America's most exclusive shops are offering to women whose exacting tastes are satisfied with nothing less than the best.



Ask for Carol Lingerie at your favorite shop.

CAROL • 46 West 56th Street • New York, N. Y.

DISCOVERIES IN BEAUTY



FUJITA

In Helena Rubinstein's newly decorated Chicago salon, mannequin heads are coiffed with replicas of clients' hair-dos. The wigs serve both for fancy dress and for new experiments

ABOVE and below you see photographic evidence of what—among much else—goes on in Helena Rubinstein's new salon in Chicago. The coiffures on the mannequins are exact reproductions of the hair-dos of clients, and can be worn as fancy-dress headpieces. Or the mannequins' heads can be used to demonstrate precisely how exciting new hair arrangements will look on your own head. On the "body culture" floor in this salon, you have a figure analysis that reveals your discrepancies with a clarity that would be appalling, if it weren't for the fact that means for remedying everything lie immediately at hand—exercises, skilled massage, an exciting new milk bath that Madame Rubinstein is just introducing, and one of those stretching racks that are used so much on the Continent. The sunlight room, where you acquire health and colour, is a bright spot in a city day; the facial treatments are given with solicitude, as well as skill; and after you have been sufficiently beautified, you can have tea in the charming little garden that adjoins the salon. If you don't live in Chicago, the Rubinstein address at 670 North Michigan Avenue is a good one to jot down for the inevitable occasion when you find yourself stopping there en route.

• Every so often, you observe a make-up that seems to stay "set" and flattering during weather, wind, and water. If you investigate the source, you frequently find it lies in a bottle of Raydence. This is such a simple preparation, and so uncomplicated in its use, that you don't suspect its versatility until you have it on your face. For Raydence is a liquid that serves as a tonic, a powder base, and powder all at once. You can use more powder if you like, but many people find the smooth finish is all they need. Furthermore, Raydence can do transformation acts with your skin colour. If you don't want to match your skin tone, you can change it—deepen your tan with "Carioca" or give your face a luminous look for evening with "Moon-shadow"—, and shine seems to vanish under its influence, and to stay vanished for hours. To complement the tan shades of the liquid, there are new Raydence lipsticks and rouges in a range of orangy tones, and medium and dark to harmonize with the other foundation shades. Also, the lipstick and rouge seem to have acquired some of the enduring quality of the liquid. You will find Raydence in the leading department stores, and, if you are in New York and want to find what shade becomes you (Continued on page 88)



ANDERSEN

The make-up bar in the Rubinstein salon in Chicago is flooded with light and equipped with clear mirrors so you can see every nuance of colour as it appears on your own skin

Moments that make history—

GET THEM WITH A MOVIE CAMERA

WHETHER it's some great new wonder the whole world stops to watch—

Or a simple human experience like seeing your baby walk alone for the first time—

Some moments make history in our lives.

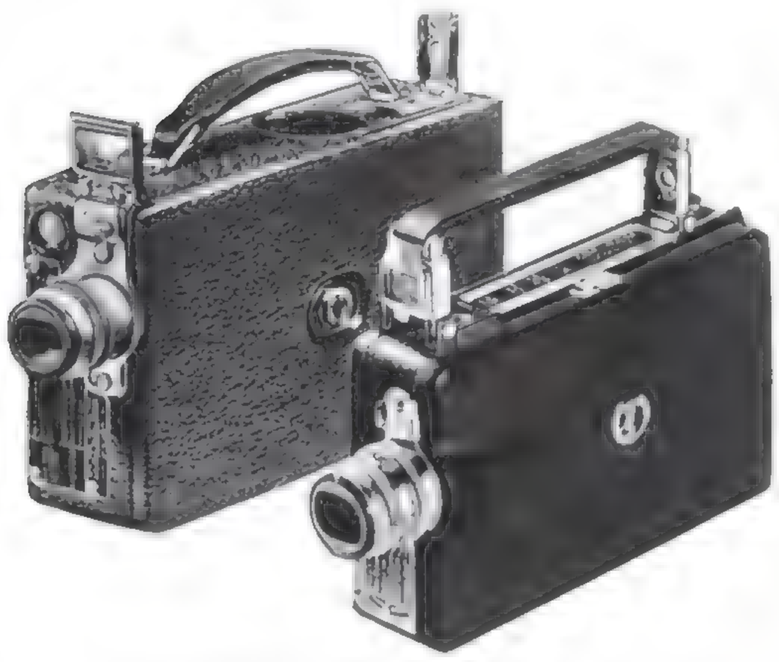
Get such occasions with a movie camera. Get them with all their charm of living motion. They'll make most intriguing entertainment for the present, a priceless record for the future.

Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it the simplest thing in the world for anyone to take movies.

FULL-COLOR KODACHROME—These 16 mm. cameras give you either black-and-white or color movies. For full, vivid color—just load your camera with Kodachrome, Eastman's wonderful new color film. No fuss, no extra equipment.

Drop in at your dealer's today—let him put both these cameras through their paces. See some of their remarkable pictures . . . Eastman Kodak Company, Rochester, N.Y.

CINÉ-KODAK "K" is the world's most widely used home movie camera—it's so simple, yet so fine. Results are clear—brilliant. Performs beautifully for the beginner, and as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With *f*.1.9 lens, $112.50; including case, $125.



MAGAZINE CINÉ-KODAK loads in three seconds. You don't touch the film. It comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast *f*.1.9 lens, $125; including carrying case, $137.50.

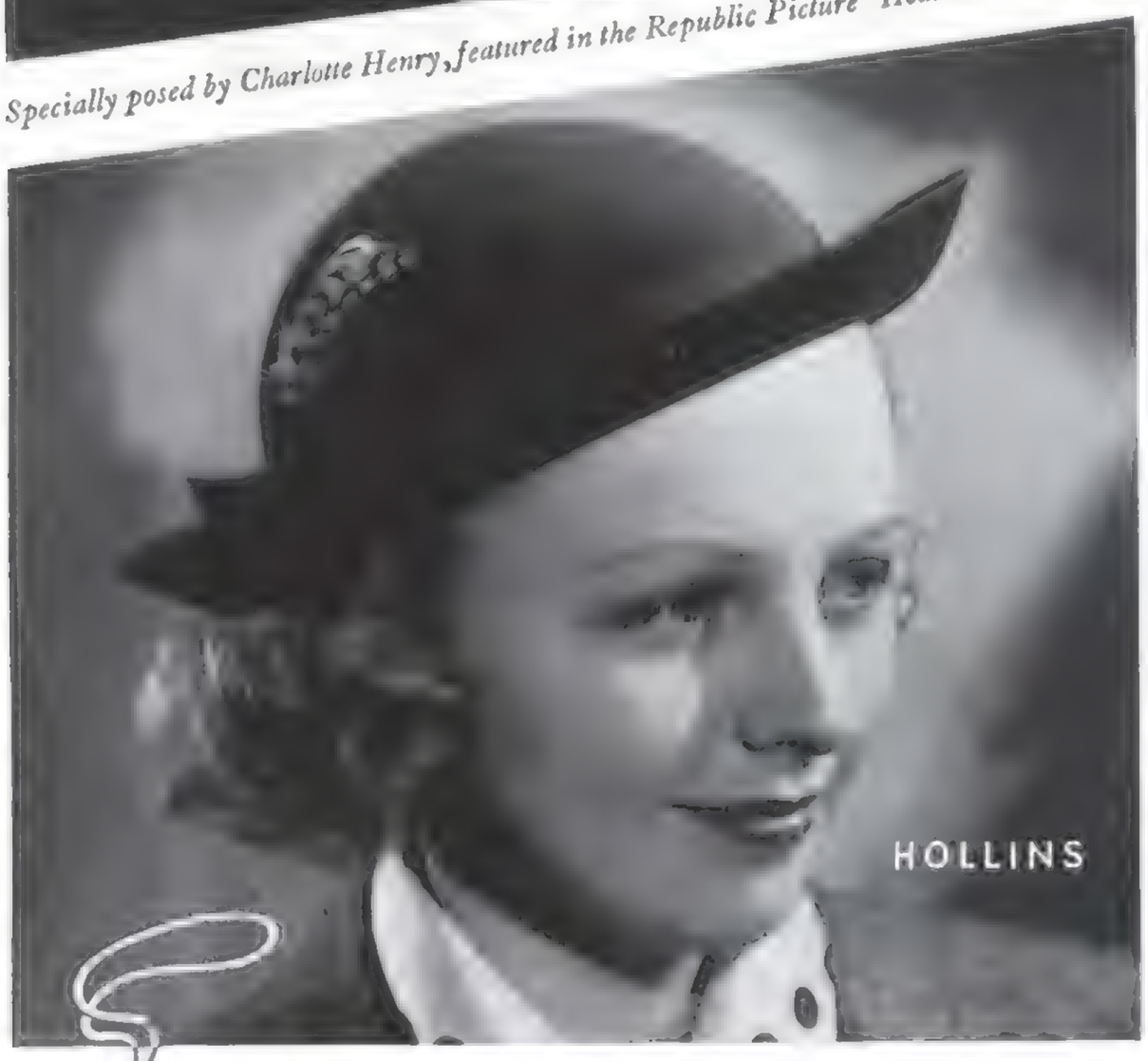


The Zeppelin HINDENBURG flying over New York on its maiden trip

"Junior Prom" HATS



Specially posed by Charlotte Henry, featured in the Republic Picture "Hearts In Bondage"





Only genuine Junior Prom Hats bear this distinguished mark of identification.

This autumn . . . in all the brilliant variety of colors with which nature has endowed the autumn—these clever Junior Proms will appear on clever heads. They are beautifully fashioned from KNOWLFELT, soft as swan's-down; so finely made that their smartness is enduring. Popularly priced at better stores throughout the country.

BY Knowlton

DISCOVERIES IN BEAUTY



"Cuir de Russie," with its pungent outdoor fragrance, joins "Gardenia" and "Number 5" in the ranks of Chanel's eaux de Cologne

(Continued from page 86) most, you can stop in at the salon at 730 Fifth Avenue, where you will have a complete make-up without charge and see how the colours look on your face.

• Nothing is more difficult in the desperate days of late summer than to face a cocktail gathering or dinner after a day in town. You usually feel that, if you have to go as you are, you would rather give it up altogether. Saks-Fifth Avenue, however, has arrived at a solution that saves the day—or night. In the Silhouette Shop, that amusing little half-building on Fiftieth Street, you are offered a Pick-Me-Up treatment for your worn body and a Feminine Touch for your weary face, that, taken together, send you out looking fresh and blooming. The first thing you do is to strip and lie down for five minutes. Then, you are massaged from neck to toe with a cream or solution (solution is cooler), not to reduce you, but to relax and tone your whole body. After a shower and rub-down, there is an alcohol rub. The Feminine Touch achieves the same freshening effect for the face—including cleansing, a soothing dry manipulation, tonic, a cold pack, and a beautifying make-up. You can have either treatment alone, if you prefer, but together they take only an hour, and, if you are in town for the day or haven't time to get home to dress, you can even bring a change in an overnight case and complete the transformation by putting on fresh clothes after your treatments.

Another day-into-evening idea, also to be found at Saks-Fifth Avenue, is the Antoine Nuance lipstick. This is the lipstick that people used to bring back triumphantly from Paris, and there are still many who don't realize that you can buy it in this country. You know how, on hot days, too much or too bright lipstick looks unattractive and sticky? Well, the Antoine lipstick is a two-faced affair, with one side an orange tone, which, when it is on your lips, isn't orange at all, but just a natural accentuation of the colour your mouth should be. The natural side is superb for sports, too, because it protects the lips without giving them a made-up look. Then, when you want to add a more brilliant colour of an evening, you just use the other side of the lipstick, which is made in a variety of colours. This is a large, substantial lipstick, and you can get refills for it. The Antoine preparations are available at many leading cosmetic counters throughout the country, as well as at Saks-Fifth Avenue in New York.



ANDERSEN

Germaine Monteil introduced this bon-voyage beauty basket in honour of the "Queen Mary's" initial sailing, but it makes a charming and amusing gesture as a gift for any voyage

IT'S *Smart* TO BE COMFORTABLE!

AIRFLOW EIGHT SEDAN FOR SIX PASSENGERS



Airflow CHRYSLER

TOMORROW'S CAR TODAY

★ ★ ★ ★ ★

OWNERS of the Airflow Chryslers ride in a kind of luxury that is simply not available in other cars, for the superb comfort of the Airflow Chrysler is made possible *only* by Airflow design.

That glorious roominess! Not just enough room for so many passengers . . . but extra room for gracious ease . . . for riding in real luxury without crushing or crowding.

The big wide doors . . . like a house door . . . with no cutaway bottom to catch or soil a beautiful gown.

The soothing, restful Floating Ride! It too is an inherent part of Airflow design. It results from a more scientific distribution of weight than is possible in any other car. And its effect is so amazing that only riding in the car can convey the idea.

Then there's the safety of riding *inside* the frame . . . the protection of steel girders, as well as a safety-steel body, all around you. And there's Automatic Overdrive† . . . giving you a new driving thrill . . . and a free mile in every five in country driving!

Just looking at the Airflow Chrysler cannot possibly give you a true idea of these things. You must get *inside* the car and ride. We urge and invite you to do that . . . before you buy any other car.



☆ CHRYSLER SIX . . . 93 horsepower, 118-inch wheelbase, $760 and up.

☆ DE LUXE EIGHT . . . 105 and 110 horsepower, 121 and 133-inch wheelbase, $925 and up.

☆ AIRFLOW EIGHT . . . 115 horsepower, 123-inch wheelbase. All models, $1345.

☆ AIRFLOW IMPERIAL . . . 130 horsepower, 128-inch wheelbase. All models, $1475.

☆ AIRFLOW CUSTOM IMPERIAL . . . 130 horsepower, 137-inch wheelbase, $2475 and up.

†Automatic Overdrive is standard on Airflow Imperial. Available on all 1936 Chryslers at slight additional cost.

All prices list at factory, Detroit; special equipment extra.

Ask for the Official Chrysler Motors-Commercial Credit Company Time Payment plan. Available through all Chrysler Dealers.

Cashmere

GOES TO COLLEGE...



-in fact, Cashmere

GOES EVERYWHERE!

This 100% CASHMERE identifies

the only 100% Cashmere Sweaters knitted in America on imported British machines.

It means the same luxurious cashmere quality, famous for centuries and reserved exclusively for British aristocracy.

It means these traditionally British Cashmere Sweaters are now available to the women of America at prices that permit their wide use.

Two classic Cardigan styles and two classic Pullovers, in plain and drop needle stitches.

Presented in a myriad of refreshing autumnal tones.

At leading department stores and specialty shops.

SHEPHERD CASHMERE Specialists

1370 BROADWAY ~ NEW YORK

CASHMERE SWEATERS....CASHMERE DRESSES....CASHMERE SWIM SUITS

TYROLIAN PASSION PLAY

(Continued from page 64) Of course, the answer is simple. The acting is superb because it is not acting at all. These people live their parts. They are able to do this because a contemplation of this drama of Christianity is a basic and vital part of their lives. Freedom, the might of mountains, the power of the Christian Church, these are the three factors that make Tyrol, Tyrol. Between the ancient pagan gods, which the tribal consciousness of the peasant tells him control the mountains, and the protective Christ, a perpetual conflict wages in the peasant soul.

AN ANCIENT VOW

The existence of the Thiersee Play is directly traceable to this conflict. In the seventeenth century, the mountain gods visited the district with fire, flood, plague, and pestilence. In an effort to raise what they considered an evil curse, the peasants of Thiersee made a vow that, if they were rescued from these evils, they would give a Passion Play in honour of the Christian Deity. To this end, they have frequently mortgaged their farms, have devoted all their free time to the making of costumes, of properties, to rehearsals and preparations. Practically everything in the play and the theatre is of peasant origin. The town saddler made the stage-curtain, for instance. Not least among the marvels of the acting is that done by the children who appear in several of the scenes. They are taught, not to act, but to live their parts. Nobly have the Thiersee peasants kept their vow. He who would know what the essence of dramatic quality is, he who would understand Tyrol or would probe the power of Christianity over the souls of men, would do well to make the short trip from Kufstein or from Innsbruck down to Thiersee.

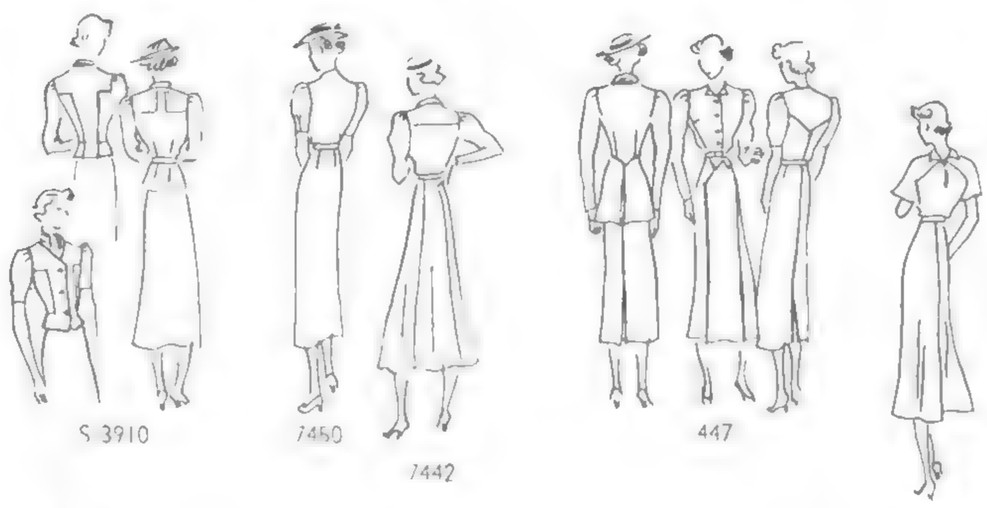
PEASANT LIFE MOVES ON

But the hundred details of peasant life move on, and the peasant wastes no time in transition from one mood to another. The folk from adjacent towns are quickly out of the theatre and into the inns. Before long, they fling themselves into the patterned abandon of those dances with which Tyrol enlivens every occasion. The little terrace of the restaurant blazes with colour.

Nostalgic folk-songs, uncanny zither music, follow the visitor out of the village. A yellow moon hovers happily above the hulk of the Kaisergebirge, as one threads through the shadows along the road. The peasants are already busy organizing impressions, memorizing the gossip that they will repeat in detail to their friends who will come from all the near-by farms for the purpose of hearing. But as the inky broken line of the Kaiser peaks drop back once more into their usual remoteness, the peasants begin to worry about the cows at home, yet unfed.

HANS H. HAGEMEISTER

DESIGNS FOR DRESSMAKING



Here, you have the silhouettes that are outstanding for this autumn. And, on pages 76 and 77, you'll find fabric suggestions for them. These models are designed for sizes: S-3910, 7450, 7443, S-3906, in sizes 12 to 20, 30 to 40; 7442, 7440, in sizes 12 to 20, 30 to 42; and 447, in sizes 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 23.

HERE'S THE WAY TO BANISH SHARP *"Razor Stubble"*



AFTER REMOVING ARM AND LEG HAIR



A Discovery that Not Only Removes Hair Instantly, But Completely Solves the Sharp, Bristly Re-Growth Problem

Modern science has at last found a way to remove arm and leg hair that forever banishes the sharp, bristly re-growth that follows the razor.

This is due to a scientific discovery by one of the leading cosmetic laboratories of the world. A way that solves the arm and leg hair problem as women have always hoped it would be solved.

What It Is

It is an exquisite toilet accessory, resembling a superior beauty cream in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone—gone so completely that, even by running your hand across the skin, you cannot feel the slightest trace of stubble. For this amazing creation *definitely ends sharp-edged after-razor "stubble"*...When re-growth finally does come, it is utterly unlike the re-growth following the razor and old ways. You can feel the difference. No sharp stubble. No skin roughness.

The skin is left soft as a child's. You feel freer than probably ever before in your life of annoying hair growth.

Where To Obtain

It is called NEET—and is on sale at all drug and department stores and beauty parlors. Costs only a few cents.

Neet *CREAM HAIR REMOVER*

ARCHER—A three-piece Bradley that's a requisite for college—or anywhere! Jacket and skirt of bright-flecked Cashmere Tweed. Underneath: Zephyr sweater-blouse in plain stitch and strong color-contrast. Tri-color scarf. Basic fall costume shades. At fine stores everywhere.
FASHIONED BY
Bradley
Delavan, Wisconsin

FURS FOR A BUDGET



• Just because your college clothes' budget won't stretch to include one of the fur aristocrats is no reason at all for forgoing the pleasure of owning a fur coat. There are plenty of inexpensive, but dependable furs that will give good service and be extremely smart doing it. For example, the two Carolyn Modes coats on this page. Simple, well-cut, they have the salient points of the year. Each costs no more than a good fur-trimmed cloth coat, and they're to be had from Arnold Constable, in New York, and shops throughout the country

• The first, above, is of grey krimmer, with a wealth of flare in the skirt and a generous lap-over that you wrap around you or let hang free, whichever your whim. The black faille stove-pipe hat has a wisp of a veil, and is from Jean King

• Below is a leopard-cat coat: perennial success for campus or country. It owns oversize pockets, and one of the new childish circular collars that are making their mark. The ink-blue felt hat shoots skyward via a lanky feather; Jean King



NELSON



MODERN CLASSIC STERLING 925/1000 FINE CHASED CLASSIC

IF the autumn bride is planning a home in the contemporary manner, she can find no more perfect Sterling than MODERN CLASSIC. This gem of distinguished simplicity was designed for LUNT SILVERSMITHS by Robert E. Locher, widely known for the taste and beauty of his creative work. It is unadorned and depends for its effect on the skillful use of lines and "planes". Related to Modern Classic in outline, but somewhat different in spirit, is CHASED CLASSIC. Modern, too—but with a difference. It has a certain elegance achieved by the all-over floral pattern which adorns its center panel. It will be perfect with rooms in traditional periods as well as the more modern examples of current decoration. These two patterns, like all TREASURE Sterling, have a luxurious weight and "feel" that only handling can convey. And so wide is the variety of styling in the complete TREASURE line, that any one can find among them the harmonious complement for any type of room. Write Dept. A-30 for literature and prices.

"TREASURE" SOLID SILVER *Lunt Silversmiths* GREENFIELD, MASS.

A Direct Heritage of Fine Silversmithing for over Two Hundred years—Makers of Sterling Tableware exclusively



RAYOLA* LININGS

Show Their Fashion Flair

RENOWNED FOR BEAUTY AND DURABILITY
TWO SEASONS' WEAR GUARANTEED
PERSPIRATION-PROOF COLORS
THEY'RE CROWN TESTED QUALITY!



Vogue Pattern No. 7426

No garment is smarter than its lining—and for every fashion purpose there is the correct RAYOLA LINING, to harmonize in texture and color with the new Fall woolen of your choice. We suggest sturdy TARZAN TWILL for debonair, tweedy topcoats — glamorous GLADIATOR SATIN, for soft, town coats and suits—a luxurious RAYOLA BROCADE for sleek fur coats. RAYOLA LININGS are woven of CROWN RAYON—the NEW Rayon of Fashion . . The Mark of CROWN Tested Quality on the bolt is your assurance of complete wearing satisfaction.

Fabric of Crown Rayon — Crown Tested Quality — It's Tested

Ask for RAYOLA LININGS by name at leading department stores. Look for the name on the selvage!

N. FLUEGELMAN & CO., Inc.
55-57 WHITE STREET • NEW YORK

TRY THESE ON YOUR NEEDLES



Your great-grandmother's percale nightgown might have served as the model for this natural coloured blouse to wear with a tailored suit. You can knit it yourself, of Laines Du Pengouin Yarn. Both the yarn and the directions for making the blouse may be had from Alice Maynard, or send a stamped, self-addressed envelope direct to Vogue for directions alone



A knitted pull-on shirt, very strict and very smart, with a bateau neck and a stitched-on felt monogram to mark it as your own. This is knitted of Good Shepherd Yarn from McCutcheon, where you may also get the directions. Or you may send direct to Vogue for the knitting instructions alone



NELSON

A new cobwebby sort of stitch makes this hand-knit dinner-dress with its short peplum-jacket. Both are made of Sudbury Yarn. You will find the yarn and directions for knitting this ensemble at Alice Maynard. Vogue will send directions alone, on receipt of a stamped and addressed envelope

SHANGHAIED

BY BEATRICE WELS

FROM Peking to Shanghai by train is a matter of a thousand miles and some fifty-two hours on the Shanghai Express (which turns out to be an ancient and halting conveyance, musty, mouldy, and moth-eaten, and not even vaguely Pullmanish). However, once arrived in Shanghai, life becomes glamorous, gay—and steeped in iniquity, or so they tell us.

At the Cathay—where every one stays—you'll find your apartment modern and deliciously comfortable. And once you're nicely settled, with your closet doors open wide and your favourite frocks swishing in the racy breeze that blows in from the Bund, you'll be thinking what a heavenly sensation it is, after all these weeks of endless sightseeing, to tell yourself that you don't need a *Baedeker* and you don't need a guide; because there is nothing you *have* to see in Shanghai. It is one of the few cities in this world of ours that is still free from "rubberneck" buses and all things "trippery." All you really *have* to do is to have a gay, enchanting holiday; and there is no difficulty at all about managing that, because either on the boat coming over or, since you've been in the East, you will have met a number of delightful "natives" who will adore taking you around.

But you will want to do a little exploring on your own these first days; so after the usual Shanghai breakfast of orange-juice, luscious little crescent rolls, honey, and American coffee, in the Cathay tower, go for a walk along the Bund, which faces the crowded water-front of the Whangpoo. It's proud and imposing and amazingly clean, this avenue they call the Bund; and if its shining whitewashed legations, banks, and residences were two dozen stories high, instead of six or under, you might almost believe you were on Michigan Boulevard in Chicago, instead of in a Chinese city half the world away.

SHOPPING IN SHANGHAI

But by now you're probably eager to begin your shopping, for musical bracelets and malachite rings and all the other enchanting things that one can buy in China; so hail a slant-eyed 'ricksha boy in tattered pants and a twisted cotton turban, and take out your little note-book with your pidgin-English phrases (remember—"chop chop" means "hurry"; "maskee" is "never mind"; and "man man" is "stop"). And go jogging like mad down Nanking Road, out Kukiang way towards the Old City, till you come to a rag-tag little byway that's called Pig Alley, where, in its tiny musty shops, you will find the most intriguing things you've ever seen. An ostrich made of jade . . . a gilt Buddha, loot from a temple . . . an ivory house and a blackwood man . . . earrings made of kingfisher feathers, all blue and blinking in the morning sunlight. An hour's pleasant bartering, and the lovely things are yours. And all for a pocketful of "*mex!*"

But it must be time for *tiffin* (lunch, to you) now, so run up to the Astor House, which is always gay and amusing; but don't stay any longer than half-past two, because there are still so many things on your list—things you *must* buy in Shanghai, or you will be sorry ever after.

First of all, after tiffin, stop in to see old Mr. Lee at The Jade Store on Nanking Road, because you must take home with you a pair of his favourite earrings, shining leaves of emerald jade, hung by a slender thread of diamonds. (You'll feel like a Manchu princess out of a story-book every time you wear them.) Then go over to Laou Kiu Luen's and order a tailored lounging robe of heavy delft-blue moire, with a lining and your monogram in palest lemon-yellow. Ten dollars "gold" (everybody uses this expression in China; it is for differentiating between Chinese dollars—or *mex*—and our own) will be the top, and so will your dressing-gown. The Sea Captain's Shop, which is also on Nanking Road, is next on your list; and if you go stark, staring mad over smooth jade cocktail cups (at five dollars a dozen!) that will keep your Manhattans cold as ice, you can put the blame on me. Oh, you'll be wanting to shop to-morrow and to-morrow and to-morrow in Shanghai. For a mandarin coat of scarlet and blue—for a little jewel-tree in a cloisonné bowl—for a three-quart silver cocktail shaker, emblazoned with a dragon!

INTERNATIONALE

But one day, steal a little time and go up to the Hungjao Golf Club for a morning or an afternoon of golf. Because it is very trim and British in the midst of so much China, and you will love its golfers' bar, which stands right in the middle of the fairway. It's pagoda-shaped and lacquered Chinese-red, but, despite all that, it remains placidly and preeminently English; and its bright crimson roof houses no kegs of racy samshu, but row on august row of gin and whisky.

About four in the afternoon, you'll be slipping back to the Cathay to change into something long and sleek for tea-dancing at Le Cercle Sportif Français (French Club, for short)—because Shanghai is formal rather than casual at tea-time. And on the way over to this charming club, perhaps you will be able to wheedle your escort into whisking you through some of Shanghai's crooked, funny little streets; past some of its enticingly reeky markets, where wrinkled yellow merchants offer lacquered ducks as red as cinnabar, sharks' fins that glisten in a drab and jaundiced jelly, drying octopi, and eggs that have passed the century mark these many years. Then wend your way through cobbled lanes—thronged and noisy as Broadway at midnight on New Year's Eve—where sidewalk barbers are busy cropping Chinese pates, and ear-cleaning establishments do a whacking business. Watch a moon-faced, sloe-eyed singsong girl drift with a curious studied grace through the shrieking, motley throng—and don't be too surprised if, (Continued on page 101)



The Essence of College Life

The New Bike-Culottes are most chic for Active or Spectator Sportswear as well as classroom.

Everybody rides a bike from "dorm" to class...or to go places.

That you may not be disappointed or miss a thrill, take a *new* bike to college with you and be sure it's

ALL AMERICAN MADE

Cycle Trades of America, INC.

EXECUTIVE OFFICES • Chanin Building, New York, N. Y.

Darby CASUAL HATS
IN EXCITING NEW VERSIONS

New crowns, rising to dramatic heights . . . New brims that do interesting things to your personality. Darby styles for Fall are even smarter than their famous predecessors. Fine fur felts—accurate head sizes—almost limitless color range —and priced much lower than you would expect.



AT THESE AND OTHER LEADING STORES

New York	LORD & TAYLOR
Boston	R. H. STEARNS COMPANY
Rochester	SIBLEY, LINDSAY & CURR CO.
Cleveland	THE HIGBEE COMPANY
Detroit	THE J. L. HUDSON CO.
St. Louis	STIX BAER & FULLER
San Francisco	THE EMPORIUM
Los Angeles	BULLOCKS

Darby hats

DEBWAY HATS • 42 West 39th St. • New York



CANDIDATES



• They asked for shoes to wear with suits and tailored street dresses. The four above are our choice
• First: A "Fashion Plate" five-buttoned shoe of patent and fabric, to wear with dressmaker suits
• Second: Slater's Bucko boot—out-and-out tailored
• Third: Arnold Authentic grain leather Oxford; Best
• Last: E. P. Reed's "College Bred" pump of calf and suède, with a high, but easy heel. From Cammeyer

• Evening shoes got an overwhelming vote from the college girls we quizzed. Hence the four shoes above
• First: I. Miller's dancing slipper of velvet and silver, completely naked as to heel and toe
• Second: Another slipper bent on disclosing most of your foot. Of kid and satin. Lord and Taylor
• Moire slipper for dinner-dresses: Lord and Taylor
• Last: I. Miller's gold kid and satin banded slipper

FOR THE CAMPUS



• The college girls voted for campus shoes that need no pampering. The row above is our answer • Far left: Side-laced Bucko shoe; Lord and Taylor • Second: An Arnold Authentic Oxford, built of Bucko and trimmed with a fringed tongue; Best • Third: E. P. Reed's "College Bred" Oxford; Stern • Last: Stetson's new Bucko boot, picked because 65% of the girls voted to wear this new type



• They voted for shoes to wear to faculty teas and the Dean's receptions. These, above, are the winners • Far left: Broad-strapped suède shoe with oversize suède button. A Blue Ribbon model; Bloomingdale • Second: Rice-O'Neill's tri-strapped suède shoe • Third: A slim suède-and-calf shoe; Walk-Over • Last: This is built up in front like a little boot, high-heeled, and made of suède and calf; Foot-Rest



COLLEGE BOUND IN

Tartar Twills

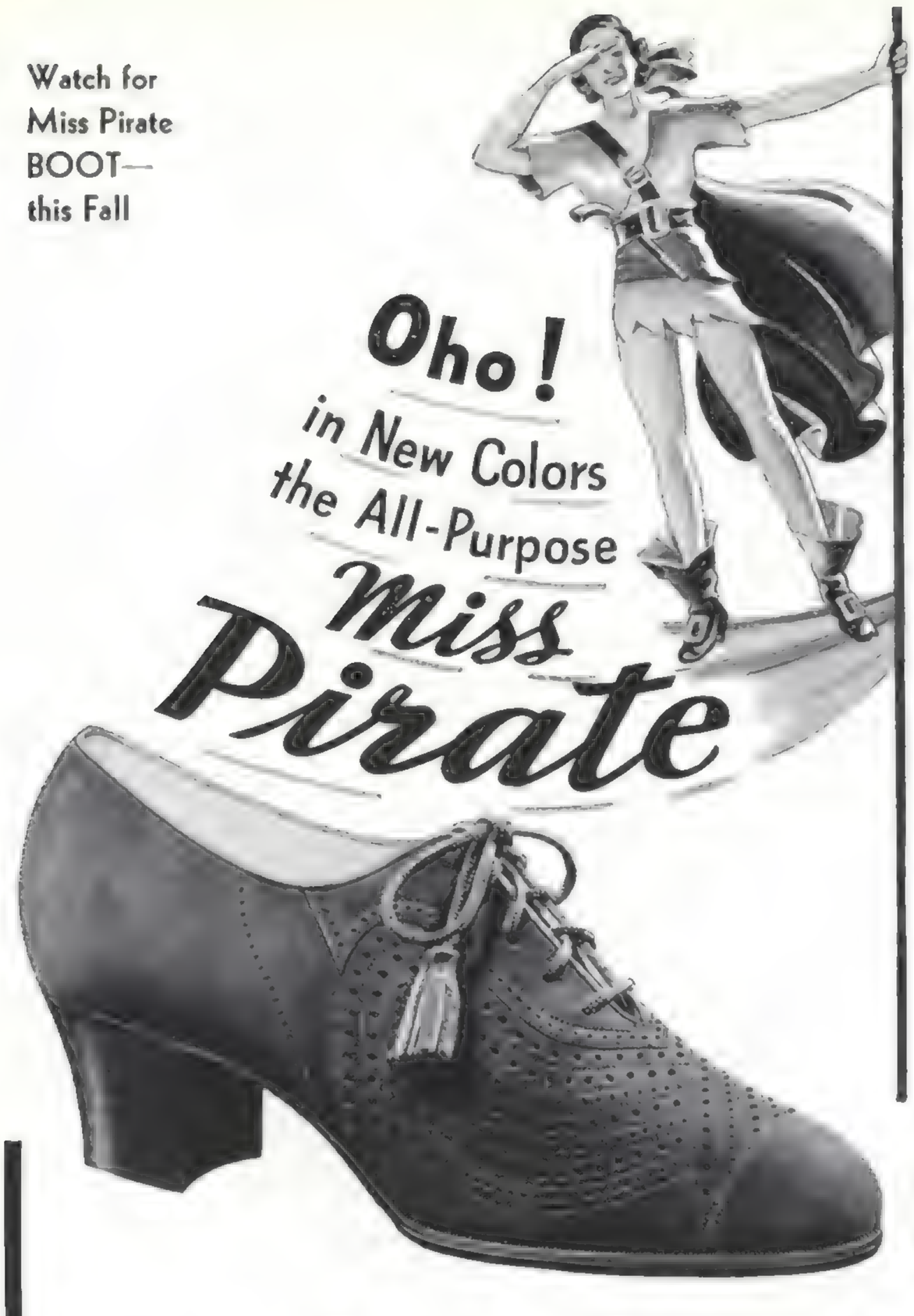


BY Betty Levay

The simpler, the smarter—and the subtler the detail the more typically campus. So here you are... a one-piece with novel pockets, cleverly concealed or a two-piece as you see it at right with double breasted buttons. Both give you the new broad-shouldered sleeves and are made in an excitingly new fabric that has a hairy twill surface and a smooth-to-the-body finish... Ideal for Autumn days in town or country.

IN NEW YORK, *Altman's;* IN WASHINGTON, *Woodward & Lothrop;* IN LOS ANGELES, *Bullocks* AND LEADING STORES THROUGHOUT THE COUNTRY. WRITE US FOR THE NAME OF THE STORE IN YOUR CITY. JOSEPH LEVAY, INC., 498 SEVENTH AVE., N. Y.

Watch for
Miss Pirate
BOOT—
this Fall



Styleful - Colorful - Comfortable

The National Favorite

The inside of this shoe cuddles comfortably to the shape of your foot while the outside presents alluring lines of beauty with colors to match any costume or mood.

Miss Pirate—design copyright pending—made by
Marshall, Meadows & Stewart—Auburn, New York
Specialists in the making of shoes for women

MISS PIRATE INVITES YOU TO THESE STORES

BOSTON
Thayer McNeil Company

PROVIDENCE
Gladdings

HARTFORD, CONN.
W. G. Simmons Co.

PHILADELPHIA
W. H. Steigerwalt Boot Shop

BALTIMORE
Hochschild, Kohn & Co.

SYRACUSE, N. Y.
Park, Brannock Co.

DETROIT
McBryde's Boot Shop

CHICAGO
Carson Pirie Scott & Co.

MINNEAPOLIS, MINN.
C. M. Stendal

DENVER
Neusteter's

CHAMPAIGN, ILL.
W. Lewis Co.

MILWAUKEE, WIS.
Brouwer Shoe Co.

SALT LAKE CITY
Hunter Thompson Co.

SAN FRANCISCO
Roos Bros.

AUBURN, N. Y.
Shoe & Luggage Shop

GREENSBURG, PA.
Royer's

FRESNO, CALIF.
Roos Bros.

ST. PAUL, MINN.
Field-Schlick, Inc.

SAN DIEGO, CALIF.
The Marston Co.

LOS ANGELES, CALIF.
Innes Shoe Co.

OAKLAND, CALIF.
Peters Bros. Shoe Salon

PALO ALTO, CALIF.
Zwierlein's Boot Shop

SACRAMENTO, CALIF.
Weinstock, Lubin Co.

SEATTLE, WASH.
Turrell's

TACOMA, WASH.
Hill Shoe Co.

BILLINGS, MONT.
Hannig-Vassau, Inc.

MISSOULA, MONT.
Missoula Merc. Co.

YAKIMA, WASH.
Kohl's Shoe Co.

HELENA, MONT.
Thistlewaite Shoe Co.

TORONTO, CAN.
Robert Simpson & Co., Ltd.

SPRINGFIELD, MASS.
Albert Steiger Co.

ROCKFORD, ILL.
D. J. Stewart & Co.

SAN JOSE, CALIF.
Herold Shoe Co.

PITTSFIELD, MASS.
England Bros. Inc.

EVANSTON, ILL.
Joseph's

IT TAKES MORE THAN BRAINS



To accelerate dressing, a Talon fastener slides down your shoulder-blades on this sweater made of vicuña yarn; from Saks-Fifth Avenue

(Continued from page 36) It is gored and severely tailored, of mixed diagonal worsted—and won't shine like a beacon light after hours of contact with a classroom seat. But, of course, the best way to satisfy yourself about a skirt is to go right into the shop where it is shown and feel the material. You'll want a culotte, too, but insist on good tailoring, or the rear view will be disillusioning. If you're going to wear yours to class, you'll be relieved to know that the shade-green culotte swinging along on the bicycle on these pages is cut like a tidy skirt and holds its press through all your gambols. Culottes have to be cut with cold genius, and this is. Wear it with a shirt of jersey or Viyella flannel, and add silver cuff-buttons.

There'll be occasions when you'll owe it to yourself to be a little less casual, and, for these, you'll want a knitted dress and at least one wool dress. The knitted one that we show is something to wave pennants about. It is rugged without shouting it, keeps its shape like the Statue of Liberty, buttons down the front, and appears in delicious autumn colours: green, wine, blue, and brown. The wool dress—which will fit into your week-end plans beautifully—has not a trace of the academic lurking about it. Long-sleeved, with a full active skirt, it has a naïve collar and a Talon fastener operating down the back to accelerate dressing. You'll wear it tirelessly, and you may have it in black, Yucatan-brown, or boxwood-green. The fee—under $30.

A silk crêpe dress, of course, is another entrance requirement—one of the first and most fervent needs at college. Here's one that you'll wear for dates, for rushing teas or faculty teas or holiday teas or Pan-Hellenic teas or teas. It has a smooth, modeled front like a ship's figurehead, the fulness huddles to the back under a blue velvet ribbon tied high enough to be very Directoire (History 1.).

To weather the autumn breezes and bluster of winter, it will take one good top-coat—one upper-class top-coat that can go triumphantly through everything from rumble-seat rides to blizzards. Almost to a woman, the girls we quizzed voted for one sturdy, fearless cloth coat, a coat with stamina to stand up under months of battering treatment. The six-button, double-breasted model we've chosen has huge patch pockets and revers cut high, wide, and handsome in Napoleonic tradition. It's made of diamond-weave tweed in solid colours or pleasant mixtures, and costs about $40.

Against the inevitable rainy day, you'd better pack in a waterproof. We've tracked down a beauty for you—a swinging model of English fabric in a very gloom-dispelling plaid. It won't make any appreciable dent in your allowance—it's only about $9; and it's roomy enough to shelter all your books and papers if you get caught in a cloudburst.

Requisite, too, is an odd jacket or two. Perhaps a classic suède knockabout. This year, it must fit you trimly, and the one we've picked is so obliging that it can be worn with or without a belt. It is seamed down the back, the pockets are piped and placed slantwise on the chest, and there are enough lively autumn colours to dazzle you. Or perhaps you'll want that checked tweed jacket illustrated, which will co-star with any of your skirts. It's one of those miracles of fitting that give the casual, slouchy effect Englishmen manage so well, and it costs around $12.

At most colleges, you feel completely dressed without a hat, but if you want to preserve your wave through wind and rain, take along something. If you haven't a brother or aren't well enough acquainted yet to annex one of those white felt things that Yale men and Dartmouth men get for being important, wear a simple felt of classic type, or try the little English schoolboy's hat we show. It is redolent of Eton.

The froth of your wardrobe you'll get from accessories. A gay checked waistcoat cut like a bookie's, to slide under suits (Continued on page 99)

IT TAKES MORE THAN BRAINS

(Continued from page 98) or take the matter-of-factness away from shirts. Flippant or functional scarfs—no collection can be too large. Belts—from narrow little pigskin cinch-straps to wide saddle-stitched ones. Gloves—but nothing sissy. The pigskin "Knickerbocker classics" we picked have the stamina of a cross-country runner, and will keep your fingers inside where they belong. To wear with them is a flat pigskin bag, roomy as the library, and an amusing half-inch pigskin belt with a square buckle. Knit gloves are as much at home on campus as festoons of ivy, and the pair we picked may be had in guardsman-red, zura-green, white, rust, royal-blue, wood-chopper yellow, black, or brown.

Near kin to accessories are the fads that sweep every campus. In fact, they are accessories-for-a-day. Some, like the ear-muff that Smith started, linger on. Winters are still cold. Things belonging to other people often figure in fads—the Princeton beer-jackets are coveted every spring, but fads know no limits. For a week or two, you may eat spinach in a lumberman's flannel shirt or go coatless in zero weather. You may knit your nickname into mittens. You may take to sweat-shirts in the autumn or rubber boots in the spring without being thought eccentric. By all means follow the fad, but, when it totters, desert it first. Mount Holyoke girls wore slacks for a time, but the biting wit of Amherst discouraged it in short order. At any rate, keep your eyes open. This winter, some one may wear a half-mask on campus because her nose gets cold and have the campus looking like the Mardi Gras inside of two days. Freshmen—due to tradition rather than any lack of pioneering spirit—rarely undertake the hazard of starting a fad.

GRANDSTAND PLAYS

And now for the extra-curricular life. The most scintillating moments will probably be spent off campus. Starting with the football season, you'll be crowding into trains with pearl studs in your ears and evening clothes calculated to devastate in your week-end bag. For dinner, when you're moving on to a dance, all the girls whom we quizzed pleaded for a dress with a dual personality. It should fit as if it grew on you, and it has to be subtle in cut so that it may intrigue and puzzle your grand-stand. So here is a slinky, sapling-slim sheath, topped with a jacket that makes people turn. We were influenced not only by the easy squareness of the jacket shoulders, the dyed squirrel jabot, the clear impressive colours—white, aubergine-purple, Chinese-peacock, and Chanel-red, but by the price, too, about $25.

The almighty dollar was very much on the Vogue editors' minds when they went out to search for prom clothes. Not for a moment was it forgotten that a college girl has other things besides evening dresses to empty her purse and overdraw her account. Only after a keen and persevering search was the blue taffeta glorifier discovered—the price of about $30 well within a college girl's range. And it is a glorifier—yards and yards of taffeta skirt that is destined to swish to swing bands; a neck low in front, with a square back cut lower yet. The velvet banding is utterly new, and little short sleeves show the Empire influence.

Evening clothes lose half their charm if you bundle them into an old polo coat for the dash from fraternity house to dance. Help men keep their lovely illusions—fortify yourself with a wrap—and get one with as much allure as possible. Subdue the practical side of your soul, for once, and pass by a safe, dull coat that will "do" over everything. It's just this deviation from the prosaic that will lift you above average at a party. The fabric of this wrap is imported Chinese brocade, the sleeves are sleek and sculpturing, and the enchanting peplum zooms out spectacularly. It costs about $30.

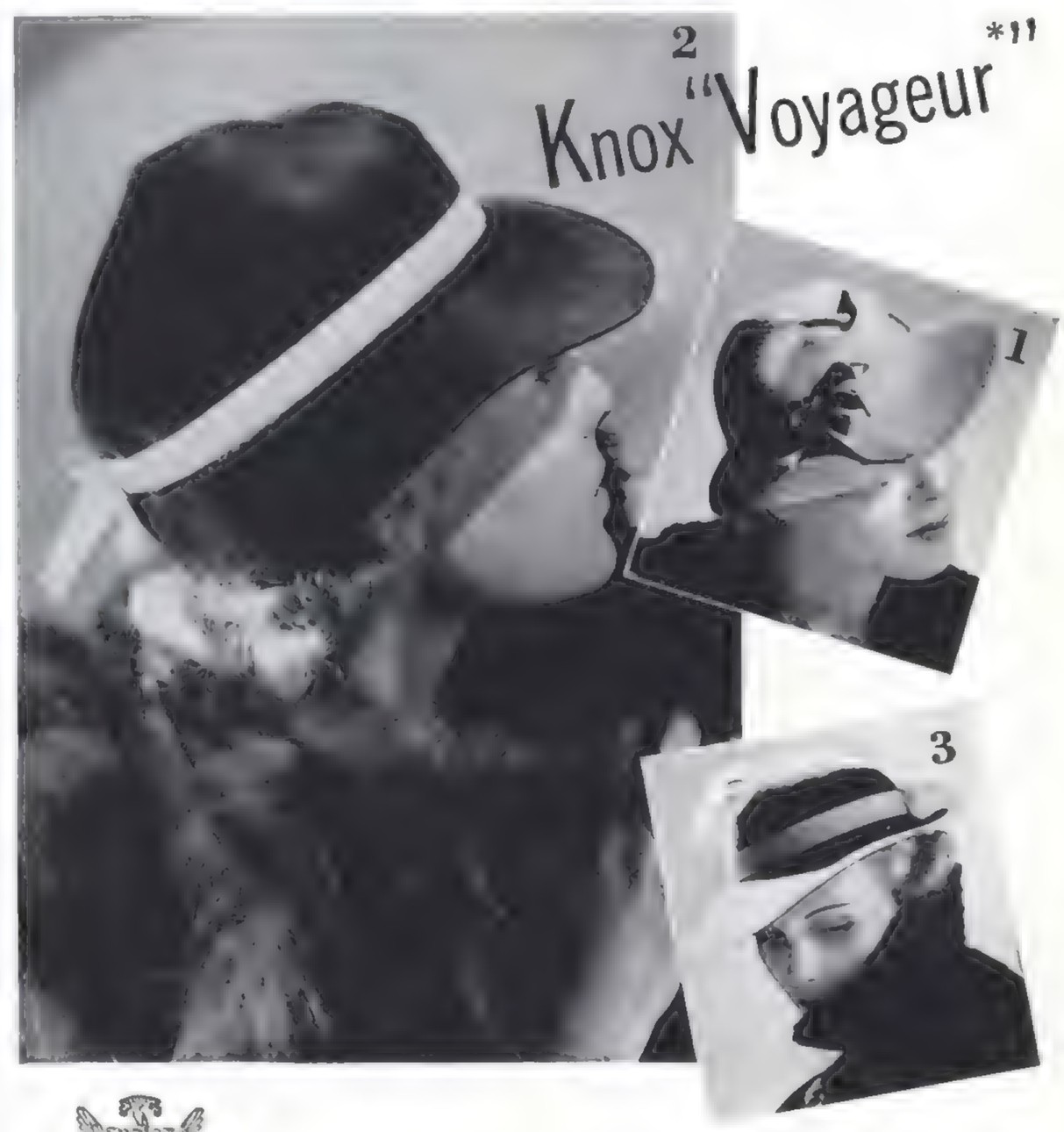
FINAL REVIEW

There, now, is the basis of a wardrobe that should take you far on your college career. Not only for freshmen. We've kept in mind, too, the upperclassmen, who recognize the snare of perennial changes, subtle and insidious, that sneak into last year's clothes. Incidentally, seniors, the announcement of our next Prix de Paris will be in the October 1 issue.

Just a few more suggestions and admonitions. Appear some night at a fire-drill in the devastating, full-skirted robe we've selected, and watch the old flannel wrappers wilt. It's somewhat on the Schiaparelli-type of house coat, and we searched the town for its fabric—a felt like that on a billiard-table. You can get it in the appropriate green or any other colour. A Talon fastener slithers down the front, sealing in your silhouette. Pack your bags with glove silk underwear, with a few sets of wool for sports and stadium wear and lace-trimmed types for week-ends. Take along silk stockings chiefly, and don't forget ankle socks. Be kind to your feet—live in comfort in brogues and ghillies, saving the street shoes for occasions when men or teas are in the offing. Flaunt your lipstick on campus, but reserve the mascara until after sundown. Don't believe a thing a sophomore tells you; go to a junior or senior. Don't huddle, and don't be unnecessarily meek. Be gentle, but firm about not lending your clothes. Above all, don't let yourself go. Poise flees before wrinkles, but wrinkles flee before flat-irons. And while your clothes will give you momentum, the rest is up to you.

MARJORIE R. FIELD





KNOX

KNOX TALENT is always at its best in creating these famous travel hats. And this fall we originate each of them in three new versions, exemplifying every important trend of the new season . . . Directoire brims, Second Empire crowns, staccato feathers, unusual detail—all with that authority of styling which is essentially Knox. "Cruise & Travel*" 1, 2 and 3—each $8.75 in felt. "Voyageur*" 1, 2 and 3—each $12.50 in felt or velour.

KNOX THE HATTER • FIFTH AVE. AT 40th • NEW YORK

*TRADE-MARK



COLLEGE CLOTHES ARE HERE

All of Vogue's college wardrobe as shown on pages 34 to 41 is ready and waiting for you in the shops listed below.

AKRON, Ohio
The A. Polsky Company

ALBANY, New York
John G. Myers Company

ALLENTOWN, Pennsylvania
Hess Brothers

ASHEVILLE, North Carolina
Bon Marché, Inc.

ATLANTA, Georgia
Davison-Paxon Company

BALTIMORE, Maryland
Hutzler Brothers Company

BINGHAMTON, New York
Sisson Brothers-Weldon Company

BOSTON, Massachusetts
Jays

BRIDGEPORT, Connecticut
The Howland Dry Goods Company

BUFFALO, New York
L. L. Berger, Inc.

CHICAGO, Illinois
Carson Pirie Scott and Company

CINCINNATI, Ohio
The H. and S. Pogue Company

CLEVELAND, Ohio
The Higbee Company

DALLAS, Texas
Neiman-Marcus Company

DAYTON, Ohio
The Rike-Kumler Company

DENVER, Colorado
The Daniels and Fisher Stores Company

DES MOINES, Iowa
Younker Brothers, Inc.

DETROIT, Michigan
Himelhoch Brothers and Company

DULUTH, Minnesota
Duluth Glass Block Store Company

EL PASO, Texas
Popular Dry Goods Company

FORT WORTH, Texas
The Fair

HARTFORD, Connecticut
G. Fox and Company Inc.

HAZLETON, Pennsylvania
Wears, Incorporated

HOUSTON, Texas
Sakowitz Brothers

INDIANAPOLIS, Indiana
L. S. Ayres and Company

KANSAS CITY, Missouri
Harzfeld's

KNOXVILLE, Tennessee
S. H. George and Sons

LITTLE ROCK, Arkansas
The M. M. Cohn Company

LOS ANGELES, California
J. W. Robinson Company

LOUISVILLE, Kentucky
Byck Brothers and Company

MILWAUKEE, Wisconsin
T. A. Chapman Company

NASHVILLE, Tennessee
Loveman, Berger and Teitlebaum

PEORIA, Illinois
Block and Kuhl Company

PHILADELPHIA, Pennsylvania
Bonwit Teller and Company

PITTSBURGH, Pennsylvania
Joseph Horne Company

PORTLAND, Oregon
Meier and Frank Company

SAINT PAUL, Minnesota
Field-Schlick, Inc.

SAN BERNARDINO, California
The Harris Company

SAN FRANCISCO, California
City of Paris

SEATTLE, Washington
Best's Apparel

SPOKANE, Washington
The Crescent

SPRINGFIELD, Massachusetts
Forbes & Wallace, Incorporated

SYRACUSE, New York
Dey Brothers and Company

TOLEDO, Ohio
The LaSalle and Koch Company

TOPEKA, Kansas
The Crosby Brothers Company

TRENTON, New Jersey
H. M. Voorhees and Brothers

TULSA, Oklahoma
Brown-Dunkin Company

WASHINGTON, D. C.
Woodward and Lothrop

WHEELING, West Virginia
Stone and Thomas

WICHITA, Kansas
The Geo. Innes Company

WORCESTER, Massachusetts
Denholm and McKay Company

YOUNGSTOWN, Ohio
The Strouss-Hirshberg Company

BEAUTY CURRICULUM

(Continued from page 79) The moral of those tragic stories so vividly delineated in the advertisements is carefully heeded by collegians, and all lists include deodorants and mouth washes. Bath soap is a "must," and bath powder figures frequently among other desirables, as well as eau de Cologne for after the bath.

Mass rule doesn't extend to perfume. The favourites are widely varied, often based on the appearance of the bottle—a method of choice that, to our mind, is mistaken because you have to use perfume to enjoy it, not look at it. Perfume doesn't figure much actually on campus, because it is too expensive to waste on sweaters.

Most college girls do their own shampooing except for special occasions, and they consider a good liquid shampoo a requisite (again remember the hard-water situation in making your choice). Vinegar and lemons are depended on for rinses. A good brush is vital. Wave-setting lotion and bobby pins seem to take care of the setting problem, except for galas and week-ends when the hair is entrusted to the hair-dresser.

On week-ends away from college, the tendency seems to be to dump all beauty equipment into the suitcase—a custom we deplore. Such good kits are put up so inexpensively by the important beauty specialists that you should be able to persuade some one to give you one for a going-away present, then keep it in strict reserve for week-end use. And one serious warning of our own—never exchange cosmetics or powder-puffs with other girls. A skin infection can be carried all too easily by this means.

As a concrete summary, we are appending below the total of what you will need, in list form. Take it with you into the shops, and use it as a check list—you couldn't have a better.

COLLEGE BEAUTY REQUISITES

Cleansing Cream
Soap Astringent

Bath Soap Deodorant
Foundation Cream or Lotion
Powder Rouge Lipstick

Eye Shadow Mascara
Eye-wash
Vaseline or Eyelash Grower

Hand Lotion Manicure Set
Cuticle Remover
Light Polish Dark Polish

Liquid Shampoo Bobby Pins
Wave-Setting Lotion

Perfume Eau de Cologne
Bath Powder Week-end Kit

SHANGHAIED

(Continued from page 95) through all the din, comes a woman's shrill voice, piping in English: "Guide! Be sure to tell us when there's something we should see."

And then, only minutes later, your car will be drawing up under the wide, imposing porte-cochère of the French Club, and you will be ushered into that fabulous ballroom where the maple dance floor is a shining oval set on springs. Look around and watch the interesting crowd for a little; because, although it will be primarily French, you'll see a smattering of at least a dozen other nationalities. Rye highballs, Scotch-and-sodas, and absinthe-drip frappés will be much in evidence, but the favourite always seems to be the "Caresse Cocktail," a specialty of the house. You make it, by the way, with a liqueur glass of cherry brandy, a wine-glass each of gin and curaçao, one-half of a wine-glass each of cognac and lemon-juice, and one-third of a glass of grenadine. It's marvellous!

About eight, you'll be going back to the Cathay for a brief nap and to dress, for you'll be dining formally at ten at the perennially popular Little Club, where you'll meet every one you know in Shanghai. Dinner there will be a sumptuous affair—it always is—from the large sweet prawns, fresh from Nagasaki, to the "Kaffé Royale," a brew that smacks subtly of apricot brandy, cognac, and coffee.

And in between times, everybody will be telling you what fun it is to live in Shanghai; because besides all that Shanghai itself offers, you're so near, you know, to Kyoto, to Canton and Macao and a dozen other fascinating places. And while we are on the subject, we'd like to suggest that, if the length of your stay in the East will allow it, you take a week and run down to Manila. But take along a cherry coloured evening dress and white jade clips for your hair, because there will be red hibiscus and white orchids on your dinner-table at the Polo Club.

At midnight—we're back in Shanghai now—every one decamps for the clubs. Only, whatever you do, don't let your escort—especially if he's a Russian—take you to the little club they call the Casanova. Because always, forever after, the sight of little tables round a polished dance floor, the sound of laughter and of dance music, will take you back to a glamorous little club in China. A club they call the Casanova, where the tables are crowded with Frenchmen, Egyptians, Russians, and Turks; where a small Hawaiian orchestra plays "La Cucaracha" hauntingly, disturbingly; and where you found yourself wishing that a square of dance floor were the length and breadth of the world.

Make him take you instead to Ladow's, which is an exciting little place that offers glorious music for dancing, caviar sandwiches at three *mex* each, and a sort of Leon and Eddie's, Bill Gray's-in-Panama, Ritz-in-Paris atmosphere, all mixed together and very gay.

About seven, you'll all go 'ricksha-ing over to Del Monte's to eat ham and eggs and have a look at the morning papers. "From Shanghai," reads an advertisement in the *North China Daily News*, "you can depart for New York, San Francisco, London, and Trieste." Of course! But who wants to?



FASHIONED BY "SMARTSPORT" NEW YORK

Style V-826

Something radically different in a flattering two-piece Tunic Dress of smart knitmanship! Distinguished by a graceful pipe-organ "fugue" motif of intricate hand-fashioning on a handsome background of fine Ratine—"A FABRIC CREATED OF CROWN RAYON . . . IT'S TESTED!" On view at the foremost Fashion Shops throughout the country—including:

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in New York, Boston, Washington & Harrisburg • BULLOCK'S, Los Angeles • THE FAIR, Chicago • WOLF & DESSAUER, Ft. Wayne • LIT BROS., Philadelphia • THE HUB, Baltimore • STANDARD CLOTHING CO., Minneapolis • EMPORIUM, St. Paul • THOS. SMILEY CO., Portland, Maine • B. PECK CO., Lewiston, Maine • ROSENBERG'S, Milwaukee • WEIL'S, Dallas • B. SIEGEL CO., Detroit • HEAVENRICH BROS. CO., Saginaw • J. W. KNAPP CO., Lansing • ROBERTSON BROTHERS, South Bend • T. EATON CO., Toronto, Canada

For Name of Nearest Shop, Please Write to
THE HOUSE OF SMARTSPORT • 498 7th AVE., N.Y.

the swankiest robes that ever went to college!

*Cocktail Robes**

inspired by the staff uniforms at manhattan's gayest cocktail bars

*Trade mark reg.



AT THESE IMPORTANT STORES:

B. Altman & Co.	New York
L. L. Berger	Buffalo
The Bon Marche	Seattle
Burger-Phillips Co.	Birmingham
Cleland Simpson Co.	Scranton
Emery, Bird, Thayer	Kansas City
The Emporium	San Francisco
The Fisher Co.	Tacoma
John Gerber Co.	Memphis
Hahne & Co.	Newark
Halle Bros. Co.	Cleveland
Hills, McLean & Haskins	Binghamton
Geo. Innes Co.	Wichita, Kan.
J. B. Ivey & Co.	Charlotte, N. C.
Jordan Marsh Co.	Boston
Joske Bros. Co.	San Antonio
Kaufmann's	Pittsburgh
LaSalle & Koch Co.	Toledo
F. & R. Lazarus & Co.	Columbus
Maison Blanche Co.	New Orleans
Marshall Field & Co.	Chicago
The May Co.	Los Angeles
McCurdy & Co.	Rochester
Miller & Rhoads	Richmond
Monnig's	Fort Worth
Olds, Wortman & King,	Portland, Ore.
Rich's	Atlanta
Scruggs-Vandervoort-Barney,	St. Louis
Vandever Dry Goods Co.	Tulsa
John Wanamaker	New York
John Wanamaker	Philadelphia
H. P. Wasson & Co.	Indianapolis
Weinstock, Lubin & Co.	Sacramento
Wilkes-Barre Dry Gds.,	Wilkes-Barre
Woodward & Lothrop	Washington

and other leading stores throughout the country.

Above, the **st. moritz**, dashing in royal blue, wine or jade, covers itself with silver braid, silver buttons . . and glory. The **waldorf**, center, sports a clever mess-jacket back, and white pipings on navy or scarlet. The **plaza**, right, luxuriates in glittering braid, gold buttons and velveteen touches on royal blue, wine or jade. Fine all wool flannel, sizes 12 to 20, $10.95

Michael Cooper

150 madison avenue • new york

CLOSE-UP OF MARCEL ROCHAS



MEERSON

MARCEL ROCHAS is one of the happy victims of a clever and persuasive real-estate agent. His original idea at the age of twenty was, first of all, to make money, and he thought a good way to do this was to make clothes for exportation to America (this was ten years ago when exportation was a golden idea); however, when an agent offered him a lease in the exclusive faubourg Saint-Honoré, he changed his mind without a second thought and launched into the *haute couture*.

It seemed like the most agreeable possible business to him. The press talked of "Rochas, the Valentino of the Couture," and women rushed in to buy and to see this youthful designer. It looked like a glorious success until one day he examined his books to find that every dress that he sold for six hundred francs cost him seven hundred and fifty francs to make (remember that this was in the gala-days when Chanel was getting six thousand francs for a dress). This jolt sobered him up and convinced him that he'd better learn something about his business.

He learned so quickly and so thoroughly that now he is in the top list for prices; he has an enviable clientele who buy wardrobes, not single dresses; and he is noted for never having to make concessions or dress fashionable women gratis. Three years ago, he moved to the avenue Matignon, which in itself was a master-stroke, since the avenue Matignon has become the centre of fashion. Rochas feels that his real success dates from this move; that new impressive quarters made an impression, even on himself, and made him take his designing more seriously.

If you turn back and look at Marcel Rochas when he was a boy, you will find no trace of *couture* tendencies. In fact, he was rather tough, and his parents constantly changed his lycée hoping their son would find conscientious, good companions who would be a good influence. He was far more interested in sports than studies, and, although he drew fairly well, he used his talents more for the comic than the serious. He started to study law, but got side-tracked by love, and left school to get married. He worked in a fabric house for a little while, and, with no more training for designing than that, he confidently plunged into his life's work.

It is very easy to account for Rochas' success, for he makes clothes with the young in mind. Obviously, he doesn't sell them all to young women, but there is something so infectiously gay about his clothes that they draw customers like magnets. He has been clever enough to have all the fundamentals about his clothes irreproachable—fabrics, sewing, fitting, et cetera. Even the most conservative woman can ease her conscience for having bought a gay dress by the fact that the dress is of good quality and well made. And when he diverts you with such fantasies as a target of clay pipes for an ornament, or mermaids for buttons, you may be sure he has his tongue in his cheek and that underneath his fun you will find a well-constructed dress that can easily stand on its own merits.

Colour is Rochas' passion, and there again he appeals to youth. Actually, his colourful collections are excellent showmanship, for, although a dress may be ordered in black, it was probably originally desired because it was a combination of violet-blue and red. As a designer, he is inspired by colours, although he never lets them lead him into the "arty" type of clothes.

What amuses him most about designing is gambling on what turn fashion is going to take. It bores him to design clothes of which he is sure, but he can get terribly excited over a hunch. When he first dropped his evening skirts, every one laughed at his "nightgowns." Two years later, every one was wearing long evening dresses. Generally, his hunches are right; last spring's short, full, pleated skirts for day, this year's swing-back jackets, and his big shoulders a season before they were accepted, are all good examples. His evening skirts, cut up in front this season, hint that he might pull them all the way up next season; after all, there is a limited number of things to do with skirt lengths, and he is probably bored with long ones by now. No matter what drastic changes he makes, they bear a Rochas touch as definite as a sterling mark.

His present wife—a beautiful blond Italian—not only wears her husband's clothes more perfectly than any one else, but is his most important collaborator, and much of his inspiration emanates from her. His most complicated colour schemes are complemented by her superb colouring, and she is the embodiment of the youth and gaiety for which his clothes are made. Often clients will decide immediately on a dress by glimpsing Madame Rochas in the same model.

Aside from his work, this designer writes and paints; taking neither seriously, although delighted when he does something that impresses himself or some one else. He writes plays and verse and, at thirty-two, thinks it would be amusing to write a biography of his youth only. Both he and his wife made a trip to America two years ago, covering everything from New York to Hollywood. It left a profound impression, since it seemed the Paradise for the cult of youth in which they are both interested.

TEN WORST SELLERS

(Continued from page 50) follow, their fortunes we worry over, their destinies we are left thinking about. The Communist organizer and the boss's son equally arouse our sympathy. It is obvious that Mr. Rollins has not only studied his people, but also lived and fraternized with them; where others might be clumsy, he is clever; where others might be dogmatic, he is content to be warm-hearted.

DRY FANTASY

John Collier, a very different kind of novelist, is some one who should long since have found his audience. If somewhat special, it need not be, as it has so far been, a small one. Collier is too much himself to be described in terms of others, but if you conceive him as a kind of half-way house between David Garnett and Max Beerbohm, you will be on the right track. He has Garnett's dryness of flavour and turn for fantasy, Beerbohm's playfulness and elegance and wit. His *Defy the Foul Fiend* has to do with a naïve and well-intentioned young Londoner's getting to know about life. There is much about sex, something about politics and society, more about cranks, dock-hands, riding to hounds, and the advantages of living in the country. The hero ends up, amusingly but convincingly, the worst kind of Tory diehard. The book is crammed with fun, but saved from mere frivolousness by Mr. Collier's knowledge of the world; and the writing is grand.

I have saved for the last of these five novels a writer who, in many European countries, has run up staggering sales totals, only to be a flop in ours. He uses the name of B. Traven, lives a mysterious life (his address is a closely guarded secret), objects to publicity, and writes in German that he himself translates into English. All kinds of unverified stories have been circulated about the man, and the only thing one can be sure of is his books. Two have so far been published in America. The more recent one, *The Treasure of the Sierra Madre*, is, on the surface, a good adventure story, involving a search for gold in Mexico. It is pretty exciting, but the book is no more for pulp-readers than *Gulliver's Travels* is really for children. While the yarn is affecting your heart-beat, the morals and psychology of the characters cut a deep groove in your mind, for the story is a serious study of modern society. Here, in other words, is what happens when both good men and bad become victims of greed. I admit that Traven is not above preaching, but, as he is like no other writer I can recall, neither is his preaching. And neither is the world he takes you to live in, which is sometimes as unromantic as a waste-paper basket and sometimes as exotic as a jungle orchid.

Now a few words about a book with a somewhat special history. A good many people have preceded me in recommending Leland Hall's *Salah and His American*, and it has actually been distributed as a dividend book to the members of a book club. But its sale has otherwise been scandalously small. I can't think why, except that it has the appeal of fiction and the technical status of a true story; it's probably kept on the wrong table in book-shops. *Salah* is the story of an American who picks up a little Negro in an African city and makes him his house-boy. The boy comes to idolize his master and sticks to him like a leech; a tender and charming relationship grows up between the two. But soon the American is ready to return home, and the problem of what to do with Salah becomes extremely complex. He knows only one way of life; to be introduced to another one would be disastrous. He knows only one kind of loyalty and is about to find it betrayed. What gives it its real cachet is the author's perfect touch. Furthermore, I can think of nobody who has better caught the atmosphere, especially by night, of a hot tropical city.

MILITANT POETRY

I suppose most of us neglect poetry worse than anything else; in the very act of recommending Muriel Rukeyser's *Theory of Flight*, I must confess that I neglected it until recently, myself. But it is an experience worth having. Although Miss Rukeyser is still very young, there is nothing girlish, no note of the Edna Millay school, about her remarkably imaginative poems. They are the work of some one who has come rapidly of age under the stress of a troubled period and who, with militant courage, now demands action as a means of salvation. Whatever your political convictions, you can not help being stirred by Miss Rukeyser's revolutionary ardour. Not all of her poems are easy to understand, for one thing, because not all of them are clearly conceived. But you can't mistake the poetry in her work, the audacious thrust of her imagery, the exciting beat of her rhythms; and you can't deny, though she sometimes says it cloudily, that she has something to say.

To continue with poetry: the anthology habit can be very demoralizing if we fall into it too readily, but there is still nothing pleasanter to have on one's night-table, to take on a journey, or to leaf through when you don't quite know what you want to read than a good miscellany of verse. Surely an anthology compiled by Aldous Huxley, whose taste is as mellow as his background is immense, must be hard to beat; yet not very many people seem to know his *Texts and Pretexts*, a collection of poems, mostly in English, but some in other languages, with amusing and brilliant comments by Huxley himself. He begins where *The Golden Treasury* and *The Oxford Book of English Verse* leave off, and one might spend half one's life tracking down poems without coming upon some of those that Huxley here reprints. His anthology is divided into over forty sections bearing titles like Nonsense, Comic Poetry, Physical Passion, and Hocus Pocus; there are some particularly lively finds (and lively comments) on the subject of humour and sex. I can't think of a more attractive book to give to a friend with a *born* liking for olives.



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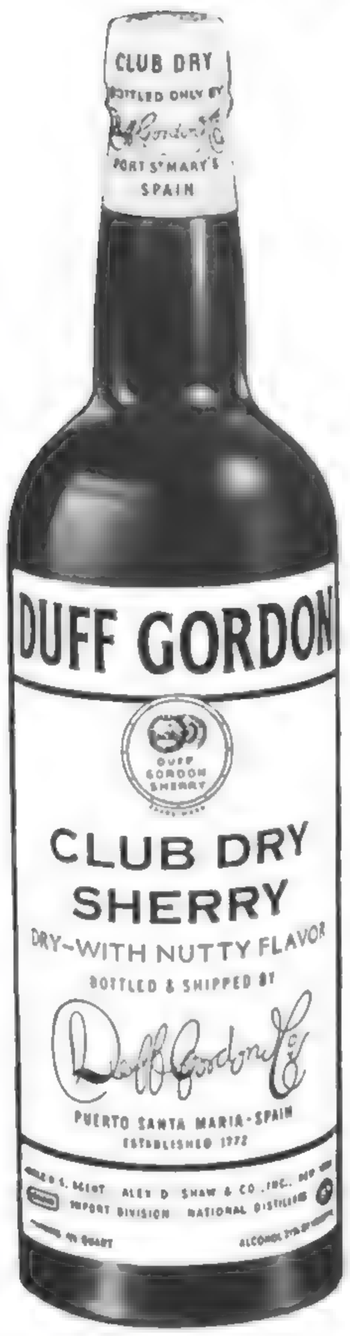
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TURNS WITH A GOURMET

WE have always wanted to make a calendar for gourmets only, and some day we will, passing over unimportant things like national holidays and marking only those dates that usher in exciting new things to eat—the first hot June day when you find wild strawberries, the autumn day when quail can be shot, the May day that ushers in shad-roe, the first frost that ripens the Concord grape. And approaching the Concord grape day on our calendar, as we are, reminds us that we recently had these grapes in a new preserve, which is made by Tea Garden and which catches the true flavour of the grapes so perfectly that you can close your eyes and sniff the fragrance of the miles of Washington grape-vines from which they were picked. Perhaps, it is because this preserve is made with the grapes intact—intact, that is, except for the seeds, which have been painlessly extracted; perhaps, because it is such a bland mélange, with none of those little crystals that sometimes crop up in grape things; whatever the reason, the result is so smooth and mellow in flavour that you rejoice as you eat.

Tea Garden also has a brand-new Grape-Juice with that same true Concord flavour, and the Tea Garden people are justly proud of the fact that the grapes for these products are grown and nourished in the richest Concord Grape district in the State of Washington, and are rushed the day they are picked to the shining new Tea Garden factory in Seattle, where they become preserves or juice. That is fine with us. We like the idea of miles of stainless steel and glass, and no human hands touching our grapes as they are "processed." But what we like best is the luscious grape taste and smell when we get down to the business of eating. We found our preserves and grape-juice at Park and Tilford, and all the Tea Garden things are to be found in most of the fine food shops throughout the country.

• Another fruit-juice that we have been sampling lately is apricot-juice, a new one to us, which we also discovered at Park and Tilford. If you can imagine the insides of delicious ripe apricots put through a fine sieve, you will get the idea, because enough of the pulp has been left to give a smooth consistency. We like this best mixed with crushed mint leaves in a shaker, shaken till it is icy, and served in chilled glasses with sprays of mint, but it is also excellent in punch and sauces.

Another Park and Tilford tidbit is Plymouth smoked haddock, and it has a hearty, tangy flavour that makes it a relief from some of the innocuous ingredients you encounter on canapés. Men like it especially, and it is good hot or cold. You get it in convenient glass jars—an item to add to your list of "snacks" that rise above the trite variety.

• If, by any chance, some one offers you some candy out of a gay chequered box that looks like a book—take it and say thank you, because you are pretty sure to find it excellent. We mention the chequered book boxes, because these are the identifying mark of the Flora Mir candies. There are three special assortments of these candies—licorice, mints, and tiny delicious chocolates. There are more kinds and varieties of licorice than we have ever seen assembled at once. The mints have the fresh minty flavour that makes them perfect when other candies are too sweet. And the tiny chocolates are a delight. These Flora Mir candies started out in a most modest way, made in the kitchen in back of the little store where they were first sold, but now they have graduated into several shops, with one centrally located branch at 626 Madison Avenue in New York, and you can also order the candies sent by parcel-post. If you want mints made up in any special colour for parties or have any other candy problem on your mind, the Flora Mir people will take care of this, as well, provided you give them advance notice.

• In every household, there comes that inevitable crisis when there is a pressing need for something substantial to eat that can be turned out at a moment's notice. You are planning the meal of salad and toast Melba you have been promising yourself, when your nephew decides to join you for a bite. Or you come in late from the country, starved, and the servants are out. You know the moment—and no little biscuits or odds and ends will meet it. One thing that will, however, has just been produced by Prudence Foods, and it is known as Macaroni Dinner. We don't consider that the most appetizing name in the world, but it is called that, because that's what it is—a dinner! It is a mixture of tender macaroni, chopped beef, and sauce, and, aside from being good to taste, it is wonderfully filling. Of course, it merely takes the opening of the tin and a bit of heating to have it ready to serve. The sauce comes already seasoned, but you will probably like to add a few dashes of your own. The new dish is to be found at all the stores that sell Prudence things, and, in case you haven't already discovered the "individual portion" tins of the Prudence classics (corned-beef hash, beef loaf, et cetera), these, too, will lighten the strain of many an emergency moment.

• If brook-trout represents one of the high points of life to you, we know where you can buy it all year around, providing you live within delivery distance of New York. The place is Petrosino Brothers, in Washington Market, where the piles of shining silvery fish are done in still-life compositions that would inspire any artist. You can go in and select your trout in person or order it by telephone. And not only is trout always available here, but the obliging Petrosinos will bone it for you perfectly, and that is something else again, as any one who has ever tried to bone a trout knows! If you serve it broiled with shaved almonds browned in butter, people applaud.

À LA JENNIE JUNE

OVER fifty years ago, a lady whose pen-name alone proclaimed her epoch—"Jennie June"—sat down to collect, for the benefit of her followers, the kitchen precepts and recipes that made her an oracle in her day. *Jennie June's Cook-Book*, she called the published work, but—like others of the time—it covered considerably more ground than the title implied.

Reading the closely printed pages, we realize that the art of cooking has indeed progressed more in the last fifty years than in many preceding centuries. Jennie June, quoting Ruskin on her title-page, states that, in addition to "containing upwards of twelve hundred choice and carefully selected receipts," she tells how to obtain in them all "the best results of modern science." Yet, Jennie June did not know baking-powder, used gelatin only as a novelty, and more often called for isinglass as a solidifying ingredient, and was, of course, completely ignorant of the possibilities of long refrigeration or cold storage.

STOCK UP!

Thus, in her general exordium on household management, she writes, "Every family should commence winter with fuel, potatoes, apples, flour, and butter, enough to last till spring. A good supply of hominy, rice, farina, Indian meal, preserved fish, and other staples, including sugar, should also be laid in, not forgetting a box of raisins, one of currants, a third of soap, and a fourth of starch." Later, we find explicit directions on the curing or "hanging" of meat and the preserving of meat by pickling, hot, in a good pickling brine.

Although most punctilious in her demands for cleanliness, she tells how "to remove taint from meat or poultry" and adds, "Broiling, or roasting, is the best way to cook meats that have been kept a little too long." Charcoal was highly regarded both for use in such an emergency and for a preservative for genuinely fresh meats.

Jennie June is no mean philosopher. There is appropriateness for all times about many of her household axioms:

"The best meat requires the simplest preparation."

"As a general rule, cook long and slowly, to cook well, and let the heat reach every part as evenly as possible."

"The natural order in cooking meats or fish, is first to broil, second to boil, third to roast, fourth to stew, fifth to bake, and sixth to fry: and never to fry, as long as there is another method left."

"A light hand in making, a quick step in baking, maketh a good conscience for eating bread, puddings, and pies."

"Food for the well is better than physic for the sick. Bad cooking is a crime; a woman convicted of it ought to be arraigned for manslaughter."

Many things come under the head of her chosen field. First, she sets forth a generality that, again, shows shrewd observation:

"Women are sometimes accused of managing too much, and sometimes of not managing at all; but the most perfect system of management is, undoubtedly, that which outwardly betrays itself least, and in the results of which, there is not suspected to have been any management at all."

Thereafter, she chides American housewives for the wastes they permit in their kitchens; she urges them to supervise—not merely command—the regular cleaning of kitchen shelves, closets, and "safes"; she is full of wise admonitions about such disconnected things as mending, storing winter clothing, the making of pudding cloths, kitchen holders, and dusters, and various methods of putting out fires, including the somewhat astonishing one of firing a pistol up the chimney.

Among the random hints is the altogether delightful one entitled "Label Children," which reads: "Into the crowns of the hats or bonnets of little children sew a square of writing-paper, stating age and residence. This will save them from any danger of being lost."

She is to a great degree progressive, favouring, for instance, the newfangled mattress over the accustomed feather bed, but modern health advocates would find something contradictory about this admonition: "Rise early on fine summer mornings and *throw all the windows open*, so that the house may exchange its close atmosphere for the clear, fresh air."

When it comes to specific suggestions for meals, we should probably quarrel most with Jennie June's breakfast notions. Elsewhere, she displays commendable simplicity and good sense. But she cleaves to the theory that a heavy breakfast is an admirable institution, and says, "The regular dishes, such as beefsteak, mutton-chops, fish, broiled ham, eggs, and warmed-over potatoes, are all understood and, in the different kinds and degrees, constitute the daily breakfast, probably, of half the world." In addition, however, to these staple edibles she believes that fruit, "to which little attention is now paid" is an important breakfast dish, and she is also insistent upon what we would regard as salads, for breakfast.

"A very valuable adjunct to the breakfast table is the tomato. Its admirable medicinal qualities are only just beginning to be discovered. Tomatoes, raw or cooked, should be on the table the year round." Surprising to a generation that believes it has discovered the tomato! Watercress also she regards as a breakfast necessity. "Pile them up, fresh and green and crisp, upon a dish in the centre of the table," she says. "They make a breakfast fit for a Republican queen."

LUNCHEON MENU

Jennie June suggests what she evidently regards as a delightfully novel idea. She calls it "Ladies' Lunches" and says that they should be "simple, delicate, *recherché*, and more famous for the wit they evoke than for the dishes." Yet who would overlook the more fleshly delights of the menus she suggests? For instance: "Cold pigeons which have been stuffed and roasted; little oyster patties or vol-au-vent; blackberry jelly and pickled cauliflower with (Continued on page 106)



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À LA JENNIE JUNE

(Continued from page 105) slices of red beet-root; blanc mange, with tarts and cream; fruit-cake, with grapes; and wine."

Although Jennie has an offhand way of calling for amazing quantities or unusual ingredients—"Take one hundred and fifty tomatoes"; "Break an ounce of isinglass in small pieces"; "Make some blanc mange of maizena"; or "One teaspoon of volatile salts"—she nevertheless gives several recipes that we would find well worth trying. In many cases, not the least interesting feature is the name of the celebrity whose recipe it is.

LUCY STONE'S BREAD MERINGUE

To a pint of nice, fine bread-crumbs, put a quart of sweet milk, one cupful of brown sugar, the yolks of four eggs beaten, the grated rind of a lemon, and a piece of butter the size of an egg. Bake until stiff, then take it out and pour over it the whites of the eggs, beaten to a froth, with a teacup of powdered sugar and the juice of the lemon. Return to the oven, brown it lightly, and you will have a delicious "company" pudding, which may be eaten cold, with or without fruit or cream.

Other recipes worth remembering are these:

MOCK DUCK

Procure a steak cut from the rump of beef and fill it with a dressing made of chopped bread, pork, sage, onions, and sweet marjoram, and well seasoned. Sew it up, put a slice or two of pork, or some of the dressing, on the top, and set it in a pan, into which pour a pint of water; cover down tight and let it cook slowly in the oven for three hours. Then take off the lid, brown quickly, and serve hot.

YALE BOAT PIE

Lay three or four pounds of steak from the undercut of a round of beef, in a middling-sized dish, having seasoned it with pepper and salt. Have a couple of chickens at hand, cut in pieces and seasoned; place them upon the steak, and over them one dozen and a half of fresh fat oysters, without the liquor. Add half a dozen fresh, hard-boiled eggs, and after damping the bottom of the dish with half a pint of the best white cooking wine, cover the whole with fresh mushrooms, adding to these half a pound of neat's-foot jelly. Lay over the dish a substantial paste and bake in a brisk oven. This pie is excellent for a picnic or water excursion.

OYSTERS ETIQUETTE

Have two dozen oysters opened and throw them in a clean basin or soup-plate. Take a small bunch of parsley, chopped quite small, a little raw lemon rind ditto, half a nutmeg grated, and the crumb of a stale French roll, also grated. Let the latter be well mixed together, adding one drachm of cayenne pepper. Have at hand the yolks of three eggs, beaten up into a fluid. Dip the oysters separately into the eggs and roll them in the crumb of the loaf until they are all encased in a bread coating. Put a quarter of a pound of good butter into the oven, with a brisk fire, until the former is fully melted, arranging your oysters in the tray of the oven at your convenience. Keep the oysters continually turned until they assume a perfectly brown, crusty appearance. When fully baked, serve them up with a plate of bread and butter, cut thin, and use salt at discretion. A stick of celery eaten with them adds greatly to the relish, which the fish impart when served this way.

SAVOURY TOAST (CANAPÉS)

Put a piece of butter the size of a walnut into a saucepan, a dessertspoonful of mustard, a wine-glass of vinegar (that in which walnuts have been pickled is superior to all others), a dessertspoonful of anchovy sauce, some pepper and cayenne, and a quarter of a pound of cheese broken into pieces. Stir it well until dissolved, then spread on toasted bread and serve hot.

Jennie June lays great stress on puddings and satisfying desserts, and observes sententiously, "We always suspect a man who does not like pie or pudding, just as we would a woman who did not love children; he is sure to be cross and hard to manage, difficult to please, and never feels good-natured, not even after his dinner."

Among the headings of this section are "An Editor's Pudding," "Mrs. Stowe's Pudding," "How to Make a Trifle," and a trilogy that includes "The Deacon's Pudding," "The Poet's Pudding," and "The Pastor's Pudding." Of the three, the simplest is the Deacon's choice:

"One pint of scalded milk, one-half pint of Indian meal, one teacup of molasses, teaspoonful of salt, six sweet apples cut in thin slices. Bake three hours."

Jennie June not only takes it for granted that bread should be home-baked, but she also gives five separate recipes for making the yeast that is used in it. She suggests in an offhand way that brandy and gin, mixed with soap, are excellent for cleaning fine silk. She throws out the hint that "Lobsters' eggs boiled and pounded in a mortar constitute a perfectly safe, harmless, and beautiful rouge."

But most lastingly fragrant of the suggestions offered by this oracle of a more leisurely day is one that carries with it the delights of an old-fashioned garden—her recipe for:

POTPOURRI

Take three handfuls of orange flowers, three of cloves, carnations, or pinks, three of damask roses, one of marjoram, one of lemon thymes, six bay-leaves, a handful of rosemary, one of myrtle, half a handful of mint, one of lavender, the rind of a lemon, and a quarter of an ounce of cloves. Chop these all up and place them in layers, with bay-salt between the layers, till the jar is full. Do not forget to throw in the bay-salt with each ingredient put in, should it not be convenient to procure at once all the required articles.

"The perfume," adds Jennie June, "is very fine."

FLIGHT TO UGANDA

By Ann Gordon

WITH the warm memory of a little inn—whose cable address is simply "Romance, Uganda"—still haunting me here in New York, it troubles me to think that you may go to South Africa and, after your visit there, leave for America, again via the Cape—not realizing, perhaps, that by allowing only a week longer you could return home via Cairo, flying the length of Africa, and seeing that other part of it. Rhodesia, with its Matopo Hills; Kenya, whose veldt and plains are alive with game; and, above all, Uganda—where, in the shadow of the gaunt, spectral Mountains of the Moon, crocodiles bask in limpid jungle pools, witch-doctors chant over grisly, evil-smelling brews, and placid British planters grow excellent coffee in huge quantities.

From Johannesburg to Uganda is a matter of some twenty-eight hundred miles, as the crow flies; and the way of the crow can be yours to-day, even in Africa. Before the advent of the Airways, to journey overland from the Transvaal to East Africa was a long, wearisome ordeal. It meant weeks of arduous travel; endless train journeys over sun-scorched veldt; long, slow days on incredibly small river boats, through the Congo and into the white heat of the Llualaba River. It was a matter of weeks, not hours.

But to-day you can leave Johannesburg by plane early on a Wednesday morning, and arrive in Uganda at noon on Friday. It is an exciting journey, and it requires no more effort on your part than that involved in presenting yourself at one of the Imperial Airways' offices and saying, "I wish to fly to Uganda." But book your seat as far in advance as possible; flying is enormously popular in Africa, and the planes are usually booked to capacity.

If the length of your holiday will allow it, plan to make a few stop-overs, however brief, along the way; because to go to Africa and not see the Victoria Falls would be like going to China and not seeing the Great Wall, or like going to Peru and not seeing the ancient Inca ruins at Cuzco.

THE FIRST LEG

The mail-and-passenger plane leaves Johannesburg on Wednesday morning, and before noon you will be in Buluwayo, in Southern Rhodesia. Your plane goes on to British East; but you should allow yourself a few days to see the Falls, and join the next northbound plane the following Sunday at Broken Hill, in Northern Rhodesia.

Rhodesia is named for its founder, Cecil John Rhodes—the same Cecil Rhodes who established the Rhodes scholarships and developed the diamond industry in South Africa. And it is here, in his beloved Matopo Hills, that, in accordance with his wishes, he is buried.

In the early evening, your train will leave Buluwayo for Victoria Falls, and at dawn next morning, with a young white moon still making lunar bows in the spray, you will have your first glimpse of the Falls. "Mosi-Oa-Tunya"—"The Smoke That Thunders," the natives call it, because its roar can be heard for miles around.

The Falls are a startling spectacle; their height, which is 420 feet, is more than twice that of our own Niagara, and their width, which is 6000 feet, is about equal to the distance between the Empire State Building and the Plaza Hotel. During the period of high water in the Zambezi, no less than 100,000,000 gallons of water flow over the Falls every minute.

Under the brilliant African sunlight, they are magnificent, but, at night, they take on a beauty that is eerie, almost synthetic. So one night, late, wander down to Danger Point; watch the Falls go racing, plunging in the starlight, and the moon, as it shines through the spray, making aura upon aura of madly coloured lunar bows; see a flapping inky bat, flying for a frightened second into the spray, silhouetted against a mango-coloured streak of rainbow.

DOCTOR LIVINGSTONE, I PRESUME

And later, in your modern little suite at the Falls Hotel (with its electric lighting, its electric fans, and its up-to-date showers), remember, for a moment, Livingstone—the Englishman who, exploring great tracts of African country, its rivers and its wild waterways, discovered for us these Victoria Falls.

From the Falls to Broken Hill is a matter of some sixteen hours; so on Friday evening take the sleeper from the Falls, and on Sunday you can board your north-bound plane at Broken Hill.

As for Broken Hill, it is so ramshackle and dismal a town that it almost smacks of a Western Tom Mix-and-Tony cinema. It is the sort of place that is meant by a British colonial when he says he lives in an "outpost of Empire." But long after you have forgotten the spacious Mount Nelson Hotel in Cape Town, and the cheerful, comfortable Marine in Durban, you will remember Boon's Hotel in Broken Hill; remember the railway guard shouting "Broken Hill" as your train came to a stop on drab, dust-covered veldt. And you will recall your utter amazement when a slim, red-headed young woman (whom you later found to be one of Mr. Boon's daughters) hailed you from the driver's seat of her lorry; and, after your bags had been deposited in the rear of it, explained that if there were more than two of you the rest were to join the luggage in the rear. And then, after a brief, but furious ride over dry, dusty land, there you were, with a sudden halt, in front of Boon's.

"A distinctly inferior place," the superior traveller says disgustedly, and turns up his nose. But its atmosphere is priceless; it's unique. You'll love it when, at tea-time, Mr. Boon goes to wake Mrs. Boon for the key of the pastry cupboard, and you'll smile delightedly when he reappears with fruit-cake, rich-looking and dark, and—delight of epicures!—aged. But the cake turns out to be no better than the tea, and that, alas, is shockingly bad.

However, the next morning—after a never-to-be-forgotten night at the rickety, tumble-down Boon's—you'll find it's positively (Continued on page 108)



Brush Up!

Keep Your Personality "In Step"

IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off their charms.

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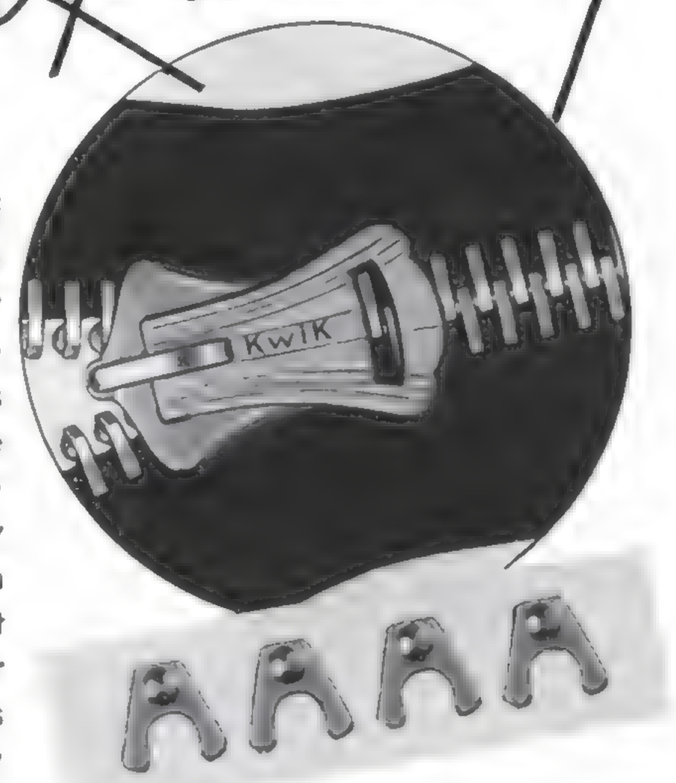
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FLIGHT TO UGANDA

(Continued from page 107) thrilling to see, at the end of a brief drive to the outskirts of the town, a large grey Imperial Airways hangar, with a huge tri-motor Hercules roaring out of it to speed you on to British East.

GAME BELOW!

From Northern Rhodesia to Kenya, your way lies over Tanganyika, which was formerly German East Africa. The latter part of the flight is particularly interesting, as game is sighted frequently. If you have field-glasses, it is well to carry them with you on this part of the journey. It's strangely breath-taking to catch sight of a lion strutting about in the open; to see a mammoth bull elephant trying to charge the whirring, flying thing that is your plane, while his mate crouches terrified beneath a thorn-tree that is about one-quarter as large as she is; and it's really fun to watch from the air a group of tall, spindling giraffes leaping along in single file, munching the tops of thorn-trees as they go. And it will leave you absurdly atwitter to glimpse, from the distance, the tall green-clad slopes of Kilimanjaro, and know that you are looking at the highest mountain in all Africa. Over the Athi Plains you will see more game: wildebeest, zebra, Grant's gazelle, oryx, eland, steenbok, and even ostrich.

At dusk, you will be in Nairobi, an amazingly modern town to find in the heart of Africa. And when you stop to realize that it is only a generation old, its well-made roads, excellent hotels, country clubs, and golf courses are even more surprising.

Plan to spend at least a week in Kenya; and if you're interested in photographing or hunting big game, it is incredibly simple, these days, to organize your own safari. There are innumerable contractors in Nairobi who will plan every detail of it and supply everything you may require, including motor-cars, lorries, tents, provisions, camp beds, camp equipment, and an experienced staff of gun-bearers, skinners, cooks, and white hunters. The cost of all this is more moderate than one might think. And to penetrate the remoter regions of Kenya, to see, in their natural setting, millions of heads of game—to see, at close range, majestic Mount Kenya, whose snow-capped summit is but a few miles south of the Equator—is an absorbing experience indeed.

SUGGESTIONS FOR SAFARI

However, just a word of advice culled from my own experiences on safari. Insist upon twice as much drinking water as your contractor suggests you take. The heat up-country is so intense, and on safari you are so strenuously active, that you will find yourself drinking a great deal more water than you do ordinarily. If you are fond of sweets, buy a few tins of chocolates in Nairobi; both Cadbury's and Nestle's are packed to withstand the heat of the climate, and, after you've been up-country for two or three days, you will find them a welcome addition to your safari fare. Another suggestion is to take with you an Icy Ball refrigerator. Few contractors include these in the price they quote you, but they are well worth the cost; because to most of us, I think, there is nothing quite so unpleasant as having to drink tepid water, especially in the tropics. And without your Icy Ball, there will be nothing else. As a last suggestion, don't forget your citronella, because mosquitoes are rather more than prolific in British East.

Early Monday morning, your plane will leave Kenya for Uganda, and soon, from your comfortable armchair in one of the Airways' luxurious liners, you will be looking down on the Great Rift Valleys, which shelter the loveliest sight in all Africa: Lake Nakuru, whose shores are eternally shell-pink and white, with countless millions of flamingoes and ibises that rise up in clouds to meet your plane. And then a little farther on is the largest of Africa's inland seas, Victoria Nyanza, from which rushes the Nile on its way to ancient Egypt.

THE HEART OF UGANDA

A little before noon, you will be in Entebbe, the garden spot of East Africa, and the administrative centre of the Uganda Protectorate. From here, you can arrange to motor in to Kampala, some forty miles distant. But on the way, don't neglect to visit "Lutembe," the tame crocodile who lives in Lake Victoria and swims gravely to shore when the native boys call him.

Kampala, the native and commercial capital, lies inland; like Rome, it is built on seven hills. And it is here that you will make your plans and arrangements for your motor trip through Uganda. The entire Protectorate has excellent rest-houses, so it is not necessary to provide yourself with camping equipment and servants here, as in Kenya.

Your first day's journey, from Kampala to Butiaba, lies through well-populated country, with native stores, cotton ginneries, banana and coffee plantations, and substantially built grass houses; then on through tropical forests to Butiaba, which is on the shores of Lake Albert. An extraordinary Scotswoman manages the rest-house here; and, as you can well imagine, her excellent food, her comfortable beds with their cool, immaculate linen, and her own gracious hospitality are a delightful surprise to find on the outskirts of Uganda.

At sunset, the view from her terrace is so gorgeous it is almost theatrical, with the blue of Lake Albert at your feet, and, behind it, the rugged outline of the distant Congo Mountains. If the night is clear, you may see columns of smoke rising from one of the huts in the village that lies directly across the lake from Butiaba.

"And who lives there?" I remember asking the young Britisher who manages the coffee shamba, which is part of the hotel.

"Natives," he answered curtly.

"Similar to the Bakonjas?" I inquired.

"Not exactly."

"What are they, then?" I persisted.

"Well, if you must know" (he had had my peace of mind at heart, I found, then), (Continued on page 109)

FLIGHT TO UGANDA

(Continued from page 108) "two weeks ago, the Belgian District Commissioner stopped in there on his regular inspection tour, and the natives roasted him alive and had him for dinner. So I suppose," he finished, smiling grimly, "one might call our neighbours across the lake cannibals."

At midnight, the small wood-burning steamer will be waiting to take you to Murchison Falls. The Captain is Arabian and the crew black, but you will find them all very courteous, and the boat itself is amazingly comfortable.

Five o'clock in the morning will find you at the mouth of the Nile, waiting for the sunrise—the unearthly quiet around you broken only by the soft rustling of swamp-grass, the fluttering of hundreds of snowy aigrettes, and the shrill trumpeting of an occasional small herd of wandering elephants.

By eight-thirty, you will be well upriver; at every inlet and pool, you will see scores of hippopotami, sometimes alone, but usually in groups of eight or ten, and occasionally groups of fifty or sixty. All along the river bank, wherever the sun is brightest, slimy, slithery crocodiles bask—or crawl, like horrible monsters from a prehistoric age, into the foamy river.

At noon, you will be at Murchison Falls, where the Nile—no placid little rillet here, but a raging, shining cataclysm—emerges at last from the jungle wildness, to throw itself, in a brilliant triple cascade, over a precipice four hundred feet high and barely twenty-five feet wide. And then, for a brief moment, it is part of the deep indigo monotone of the quiet pools below, before continuing on its long way north across the desert.

FOREVER ENGLAND

The next day, motor on to Fort Portal, to the Mountains of the Moon Hotel, which is only a few miles from the foot-hills of the Ruwenzori, Ptolemy's fabled Mountains of the Moon, which Stanley rediscovered twenty centuries later.

Spend a few days, at least, at Fort Portal. The hotel is charming, and your hosts will be none other than Mr. and Mrs. "Big Bill" Adams, who have been known in East Africa ever since they first made a mid-morning rendezvous of their hotel in Mombasa by serving fresh shrimps à la Adams with tall jugs of ale. Their newest idea, on which they are working now, is to build a small English inn on the road that connects Uganda with the Congo. Imagine motoring along a road, somewhere in the dense, thickly tangled jungles of the Congo, and seeing—at the end of a long, hot day—the familiar gabled roof of a little English inn outlined against the sky, with an old painted sign swinging cheerily outside to remind you that you are come to "The Three Cups Hotel," or "The King's Head," or maybe, even, "The Bird in Hand."

While you are at Fort Portal, motor to the eastern slope of the Mountains to see the fairylike Crater Lakes that are buried deep in the forest there; and on your way back, stop for a while at the market held by the Bakonjas, the semi-pigmies who live in the foothills of the Ruwenzori. See a wrinkled centenarian in a spotted calfskin skirt; a slim Bakonja woman wrapped in calico from head to toe, and a little brown-eyed, pot-bellied baby basking in the sun, just as the Lord made him.

LOCUST FLIGHT

If you're one of those lucky mortals to whom exciting things always happen, you may even run into a locust flight during your stay in Uganda. It's almost blood-curdling to see the sky darkening, suddenly, in the distance; to hear the dreaded chirping of millions upon millions of those small scavengers, and to see them coming towards you in massive clouds, and in such numbers that the road on which you are standing becomes swamped with their bodies. And if you see your chauffeur stopping to put chains on your car, don't be amazed; a few thousand locusts lying on the road often make it so slippery that the only way one can possibly continue is by using chains. But remember—don't let a few locusts sliding down your broadcloth shirt dissuade you from using your Ciné-Kodak, to take pictures that will be a sensation when you get home.

From Fort Portal, motor to Jinja to see Ripon Falls, the source of the Nile; and then at noon on Monday, just a week after your arrival in Uganda, your plane will be waiting at Entebbe to whisk you on to Cairo, where you can have a few lazy days before boarding your plane for London on the following Tuesday—the entire journey having taken only twenty-nine days from the day of your departure from Johannesburg.

But before leaving Kampala, stop in at the Uganda Bookshop, where you will find, inconceivably almost, all the newest novels from England and America, to keep you from being bored on the homeward flight.

And therein, perhaps, lies the charm of Uganda; that there is still so much of the old, and yet not too little of the new; that the ancient meets the modern, mingles with it, but does not yield. And one can still sit on the terrace of the Mountains of the Moon Hotel and think, "To-night, but a few miles from here, wildly painted warriors, armed with spears, will go out to hunt for lion." And later, going in to bathe before dinner, the illusion is not dispelled by orchid coloured bathrooms and modernistic beds; ring for a bath and two sturdy Batoros will come, bringing into your bedroom a mammoth iron tub, which they will fill with water for you. But at tea-time, Mrs. Adams' bread-and-butter is the nicest and the thinnest east of Suez, which makes us feel (not for the first time) that so far only the amenities of our civilization have reached that part of Africa called Uganda; starkly pagan, absurdly modern Uganda, which Downing Street governs and a black King rules; where in one shop you can buy brass rings for your nose, and in another *Good-bye, Mr. Chips.*



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SOCIETY

BIRTHS

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Beebe—On June 2, to Mr. and Mrs. John Howard Beebe (Fannie I. Helmuth), a son, Tod Helmuth Beebe.

Clark—On July 3, to Mr. and Mrs. Howard Clark (Emily Parsons), of "Larklea," Great Neck, Long Island, a daughter.

Cole—On June 13, in Boston, Massachusetts, to Mr. and Mrs. John Y. Cole, of New York, a son, John Younglove Cole, junior.

Mackay—On July 13, to Mr. and Mrs. John W. Mackay (J. Gwendolyn Rose), of Roslyn, Long Island, a daughter, Mary-Rose Mackay.

Moran—On June 3, to Mr. and Mrs. Bernard Austin Moran, a son, Bernard Austin Moran, junior.

Munroe—On June 15, to Mr. and Mrs. Henry Munroe (Juliet Garrett Hughes), a daughter, Dorothea Kobbe Munroe.

Paine—On June 11, to Mr. and Mrs. Hugh E. Paine (Helen C. Duncan), of "Dingley Dell Farm," Darien, Connecticut, a daughter, Mary Wheaton Paine.

Reynolds—On July 16, to Mr. and Mrs. J. Stewart Reynolds (Virginia Hall Smith), of West Orange, New Jersey, a son.

CHARLESTON, WEST VIRGINIA

Johnson—On June 20, to Mr. and Mrs. William R. Johnson (Gertrude Thayer), a son.

ELMIRA

Young—On July 1, to Mr. and Mrs. Edgar Young (Esther Knapp), a daughter, Thirza Ann Young.

FALL RIVER

Andrews—On June 10, to Mr. and Mrs. Alan H. Andrews (Florence Worthen), a son, Alan H. Andrews, junior.

KANSAS CITY

Hart—On June 18, to Mr. and Mrs. Creighton Carlton Hart (Virginia Page), a son, John Henderson Hart.

Luger—On June 4, to Mr. and Mrs. Charles Russell Luger (Eda Marie Peck), a son, Charles Russell Luger, junior.

Wornall—On June 10, to Mr. and Mrs. J. Woodbridge Wornall (Virginia Wilson), a daughter, Virginia Lee Wornall.

LOS ANGELES

Calvin—On July 3, to Mr. and Mrs. Francis E. Calvin (Cecilia de Mille), a daughter.

Chandler—On July 4, to Mr. and Mrs. Dan MacFarland Chandler (Barbara Barlow Lee), a son, Dan MacFarland Chandler, junior.

LYNCHBURG, VIRGINIA

Sackett—On June 2, to Mr. and Mrs. Paul Edmunds Sackett (Bessie Graves), a son, Paul Edmunds Sackett, junior.

NEW HAVEN

Meeks—On June 4, to Mr. and Mrs. Carroll L. V. Meeks (Carol Silvester), a daughter.

Miller—On July 9, to Mr. and Mrs. Ogden D. Miller (Anne C. Sheafe), a son, David Porter Miller.

SPOKANE

Pattullo—On June 10, to Mr. and Mrs. Stuart Pattullo (Molly Graham), a daughter, Molly Susanna Pattullo.

ENGAGEMENTS

NEW YORK

Chisholm-Scott—Miss Barbara Chisholm, daughter of Mr. and Mrs. Hugh J. Chisholm, of New York and "Strathglass Farm," Port Chester, New York, to Mr. Robert L. Scott, son of Mr. and Mrs. Hugh D. Scott, of "Homewood," Wellesley, Massachusetts.

Miller-del Balzo—Miss Frances M. Miller, daughter of Mr. and Mrs. Andrew Joyce Miller, of New York, to Captain Don Luciano del Balzo, son of Duchess Maria del Balzo, of Capri, Italy.

Noyes-Potts—Miss Janet Pallen Noyes, daughter of Mr. and Mrs. De Witt Clinton Noyes, of New York and Sharon, Connecticut, to Mr. John Preston Potts, son of Mr. and Mrs. Hugh Rockhill Potts.

Peters-Webster—Miss Natalie Peters, daughter of Mr. and Mrs. Harry Twyford Peters, of New York and "Nearholme," Islip, Long Island, to Mr. Charles Drake Webster, son of Mr. and Mrs. Josiah C. Webster, of Shenandoah, Iowa.

Sinclaire-Warren—Miss Lucy Marie Sinclaire, daughter of the late Frank Marvin Sinclaire and Mrs. Sinclaire, of Brooklyn and Northville, New York, to Dr. Robert Fiske Warren, son of Dr. Luther F. Warren and Mrs. Warren, of Brooklyn and Brewster, New York.

ENGAGEMENTS

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Held-Giesey—Miss Dorothy Marie Held, daughter of Mr. and Mrs. P. M. Held, to Mr. Wilbur E. Giesey, of Akron, Ohio, son of Mr. and Mrs. Edward Giesey, of Wheeling, West Virginia.

BALTIMORE

Robinson-Knapp—Miss Betty Graham Robinson, daughter of the late Harry Graham Robinson and Mrs. Robinson, of Wytheville, Virginia, to Mr. Alexander Maris Knapp, son of Mrs. Maris Knapp and the late Alexander Payson Knapp.

Ward-Warner—Miss Virginia Stuart Ward, daughter of Mr. and Mrs. Philip Henry Ward, junior, of Chestnut Hill, Pennsylvania, to Mr. John Moale Warner, son of Mr. and Mrs. James Oliver Warner, of Baltimore, Maryland.

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Thompson-Riesman—Miss Evelyn H. Thompson, daughter of Mr. and Mrs. Maurice de Kay Thompson, of Brookline, Massachusetts, to Mr. David Riesman, junior, son of Dr. David Riesman and Mrs. Riesman, of Oak Lane, Pennsylvania.

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Parlin-Hargrave—Miss Stella Parlin, daughter of Mrs. Louise Ebbert Parlin, to Mr. John Taylor Hargrave, son of Mr. and Mrs. Newell H. Hargrave, of New York.

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MEMPHIS

Ford-Empson—Miss Selden Ford, daughter of Mr. and Mrs. Walter Neal Ford, to Mr. George Raymond Empson, junior, son of Mr. and Mrs. George Raymond Empson, of Gladstone, Michigan.

Henning-Roberts—Miss Cornelia F. Henning, daughter of Dr. David Meriweather Henning and Mrs. Henning, to Lieutenant Jack Roberts, son of Mrs. James H. Roberts, of New York.

NEW ORLEANS

McCall-Davis—Miss Lilly Denegre McCall, daughter of Mr. and Mrs. Harry McCall, to Lieutenant Ellsworth Ingalls Davis, U. S. A., son of Mrs. Ingalls Davis.

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Bassoe-Williams—Miss Esther Bassoe, daughter of Dr. Peter Bassoe and Mrs. Bassoe, of Evanston, Illinois, to Mr. Ellis T. Williams, son of Mr. and Mrs. Thomas S. Williams, of Jenkintown, Pennsylvania.

de Maré-Smith—Miss Mary Wynne de Maré, daughter of Mr. and Mrs. Baltzar E. L. de Maré, of Germantown, Pennsylvania, to Dr. Newbern Smith, of Washington, D. C., son of Mrs. Montgomery Smith.

PITTSBURGH

Wright-Cochran—Miss Virginia Frew Wright, daughter of Mr. Thruston Wright, of Pittsburgh, Pennsylvania, to Mr. Henry J. Cochran, junior, son of Mr. and Mrs. Henry J. Cochran, of Plainfield, New Jersey.

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Smithers-Morris—Miss Eleanor Boak Smithers, daughter of the late Reverend Francis Sydney Smithers and Mrs. Smithers, of Poughkeepsie, New York, to Mr. Louis Henry Morris, junior, of New York City, son of Mr. and Mrs. Louis Henry Morris.

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SOCIETY

WEDDINGS

NEW YORK

Ayers-McKendree—On June 24, Mr. Allan Farrell Ayers, son of Mr. and Mrs. Allan F. Ayers, of Akron, Ohio, and Miss Jane McKendree, daughter of Dr. Charles A. McKendree and Mrs. McKendree, of New York.

Blake-Poor—On June 24, Mr. Forrester Avery Blake, of Grand Rapids, Michigan, son of Mr. and Mrs. Aldrich Blake, and Miss Ruth Townsend Poor, daughter of the late Mr. and Mrs. Henry Varnum Poor, of New York.

Clark - Fenno—On August 15, at "Three Acres," Lenox, Massachusetts, Mr. Samuel Adams Clark, junior, son of Mrs. Samuel Adams Clark, and Miss Elizabeth L. Fenno, daughter of Mrs. George K. Livermore and the late Allen Fenno.

Coudert-Moore—On June 8, Mr. Alexis Carrel Coudert, son of Mr. and Mrs. Frederic R. Coudert, of New York and Oyster Bay, Long Island, and Miss Allison Moore, daughter of Mr. and Mrs. Louis de Bébian Moore, of New York and Oyster Bay.

Elliman-Yerkes—On June 27, in Saint John's Church, Cold Spring Harbor, New York, Mr. Ludlow Elliman, son of Mrs. Ernest G. Draper, of Washington, D. C., and of Mr. Douglas Elliman, of New York, and Miss Jane L. Yerkes, daughter of Mr. and Mrs. Leonard A. Yerkes, of New York and Brookville, Long Island.

Gamble-Webb—On July 4, in "Shelburne House," Vermont, Mr. David S. Gamble, third, son of Mr. and Mrs. David Samuel Gamble, of New Haven, Connecticut, and Miss Frederica Vanderbilt Webb, daughter of Mr. and Mrs. William Seward Webb, of New York.

Hotchkiss-Clark—On May 19, in Trinity Church, New York, Mr. Henry Hotchkiss, son of Mr. and Mrs. H. Stuart Hotchkiss, of New Haven and East River, Connecticut, and Miss Mary Bell Clark, daughter of Mr. and Mrs. Frederick Hatfield Clark, of Princeton, New Jersey, and Vineyard Haven, Massachusetts.

Lindsay - Symington—On July 16, Mr. Seton Lindsay, of England, and Mrs. Thomas H. Symington, of New York and Baltimore, Maryland.

Moore-Woodward—On July 23, at "The Cloisters," Newport, Rhode Island, Mr. Charles Arthur Moore, third, son of Mr. Charles Arthur Moore, of Greenwich, Connecticut, and of Mrs. Spencer T. W. Stewart, of New York, and Miss Sarah Woodward, daughter of Mr. and Mrs. William Woodward, of New York and Newport.

Oliver-Whitall—On June 24, in Saint James's Episcopal Church, New York, Mr. Seabury Oliver, son of Mr. and Mrs. William H. P. Oliver, of Morristown, New Jersey, and Miss Natalie Whitmore Whitall, daughter of Mrs. Guy Oliver Walser, of Sayville, Long Island.

Pinchot - Richards—On June 13, in Saint Matthew's Church, Wilton, Connecticut, Mr. Gifford Bryce Pinchot, son of Mr. and Mrs. Gifford Pinchot, and Miss Sarah Huntington Richards, daughter of Mr. and Mrs. George Huntington Richards, of New York and Wilton.

Pratt-Graham—On June 20, Mr. Stewart Camden Pratt, son of the late James Calcott Pratt and Mrs. Pratt, and Mrs. Geraldine Fleshman Graham, daughter of the late Thomas Shirley Fleshman and Mrs. Fleshman, of Winston-Salem, North Carolina.

Pratt-Kelly—On June 27, in Saint Stephen's Church, Pittsfield, Massachusetts, Mr. Edwin Howard Baker Pratt, son of the late John T. Pratt and Mrs. Pratt, of New York, and Miss Aileen Kelly, daughter of Mr. and Mrs. Shaun Kelly, of "Glen Crannie Farm," Richmond, Massachusetts.

Stralem-Coffyn—On June 11, in the chapel of Saint George's Church, Mr. Pierre Stralem, son of the late Casimir I. Stralem and Mrs. Stralem, and Miss Nancy Lou Disosway Coffyn, daughter of Mrs. Adams Coffyn.

Whitridge-Harrison—On June 11, in Trinity Episcopal Church, Southport, Dr. John Whitridge, junior, son of Mr. John Whitridge, of Brooklandville, Maryland, and Miss Virginia Haxall Harrison, daughter of Mr. and Mrs. John Triplett Harrison, of New York and Greens Farms, Connecticut.

Williams-Le Boutillier—On June 12, in the Madison Avenue Presbyterian Church, Mr. N. Bronson Williams and Miss Peggy Le Boutillier, daughter of Mr. and Mrs. Philip Le Boutillier.

DETROIT

Garth-Lemon On June 11, in Coronado, California, Ensign Craig Ransom Garth, son of Mrs. James J. Garth, of Saint Joseph, Missouri, and Miss Elizabeth Ann Lemon, daughter of Mr. and Mrs. Hal Yates Lemon, of Detroit, Michigan.

WEDDINGS

FLINT, MICHIGAN

Chapman-Horner—On June 20, Mr. Charles Russell Chapman, son of Mr. and Mrs. Roscoe Chapman of Rockford, Illinois, and Mrs. Hestor Johnson Horner, daughter of the late A. N. Johnson and Mrs. Johnson, of Chicago, Illinois.

GROSSE POINTE

Swan-Wardwell—On June 25, in the Grosse Pointe Memorial Church, Mr. Henry Swan, second, son of Mr. and Mrs. Henry Swan, of Denver, Colorado, and Miss Mary Fletcher Wardwell, daughter of Mr. and Mrs. Harold Fletcher Wardwell, of Grosse Pointe Park, Michigan.

MEMPHIS

Pritchard-Rice—On June 17, Mr. Russ Pritchard, son of Mr. and Mrs. A. L. Pritchard, and Miss Elizabeth Rice, daughter of Mr. and Mrs. Frank J. Rice.

PHILADELPHIA

Bordley - Ross—On July 4, in the Little Wilderness Chapel, Saranac Inn, New York, Dr. James Bordley, third, son of Dr. James Bordley, junior, and Mrs. Bordley, of Baltimore, Maryland, and Miss Julia Peabody Ross, daughter of Mr. and Mrs. Walter L. Ross, of Chestnut Hill, Pennsylvania.

Collins-Hay—On July 6, in Elkton, Maryland, Mr. Henry Lafayette Collins, junior, of Philadelphia, Pennsylvania, and Miss Victoria D. Hay, of Great Neck, Long Island.

Cook-Benedict—On June 18, in Saint David's Church, Radnor, Pennsylvania, Mr. Thomas Poultney Cook, son of Mr. and Mrs. Thomas Grotjan Cook, of "Heathcote Farm," Kingston, New Jersey, and Miss Mildred Davies Benedict, daughter of the late Robert R. Benedict and Mrs. Benedict, of "The Corners," Devon, Pennsylvania.

Elrick-du Pont—On June 18, in the Old First Church, Newark, New Jersey, Mr. Earle Maury Elrick and Miss Elise du Pont, daughter of Mr. and Mrs. Francis I. du Pont, of New York and Wilmington, Delaware.

PROVIDENCE

Thomson-Fletcher—On June 24, in the Church of Ascension, Wakefield, Rhode Island, Mr. Archibald Graham Thomson, son of the late Dr. Archibald G. Thomson, and Miss Mary Hayes Fletcher, daughter of Mr. and Mrs. Charles Fletcher, of Providence and Wakefield.

SAN DIEGO

Muhs-Utt—On June 20, in Riverside, California, Mr. Frederick Ross Muhs, junior, son of Mr. Frederick Ross Muhs, and Miss Anita Lee Utt, daughter of the late Lewis John Utt and Mrs. Utt, of San Diego, California.

SAN FRANCISCO

Kleiser-Hart—On June 25, in Saint Matthew's Episcopal Church, San Mateo, California, Mr. George William Kleiser, junior, son of Mr. and Mrs. George William Kleiser, of San Mateo, and Miss Genevieve Day Hart, daughter of Mrs. L. Day Hart, of San Francisco, California.

SIOUX CITY

Foster-Everist—On June 27, Mr. Thomas D. Foster, of Sioux Falls, South Dakota, son of Mr. W. H. T. Foster, and Miss Juliana Everist, daughter of Mr. and Mrs. Hubert Everist.

SPOKANE

Gogins-Clifton—On June 16, in the Cathedral of Saint John the Evangelist, Mr. John Frederick Gogins, of Duluth, Minnesota, and Miss Parthula Melinda Clifton, daughter of Mr. and Mrs. John Minton Clifton.

WASHINGTON, D. C.

Bayne-Jones—On June 17, in the Church of the Covenant, Dr. J. Breckinridge Bayne, of Oxon Hill, Maryland, and Mrs. James Ellwood Jones, daughter of Mrs. William E. Evans, of Pittsburgh, Pennsylvania.

Thom-Mitchell—On June 20, Mr. Corcoran Thom, junior, son of Mr. and Mrs. Corcoran Thom, and Miss Eliza H. Mitchell, daughter of Dr. James F. Mitchell and Mrs. Mitchell.

YOUNGSTOWN

Thornton-Evans—On June 27, in the Mahoning Valley Country Club, Mr. E. Carroll Thornton, son of Mrs. Jesse Thornton, and Miss Lucy Louisa Evans, daughter of Mr. and Mrs. Frederic G. Evans.

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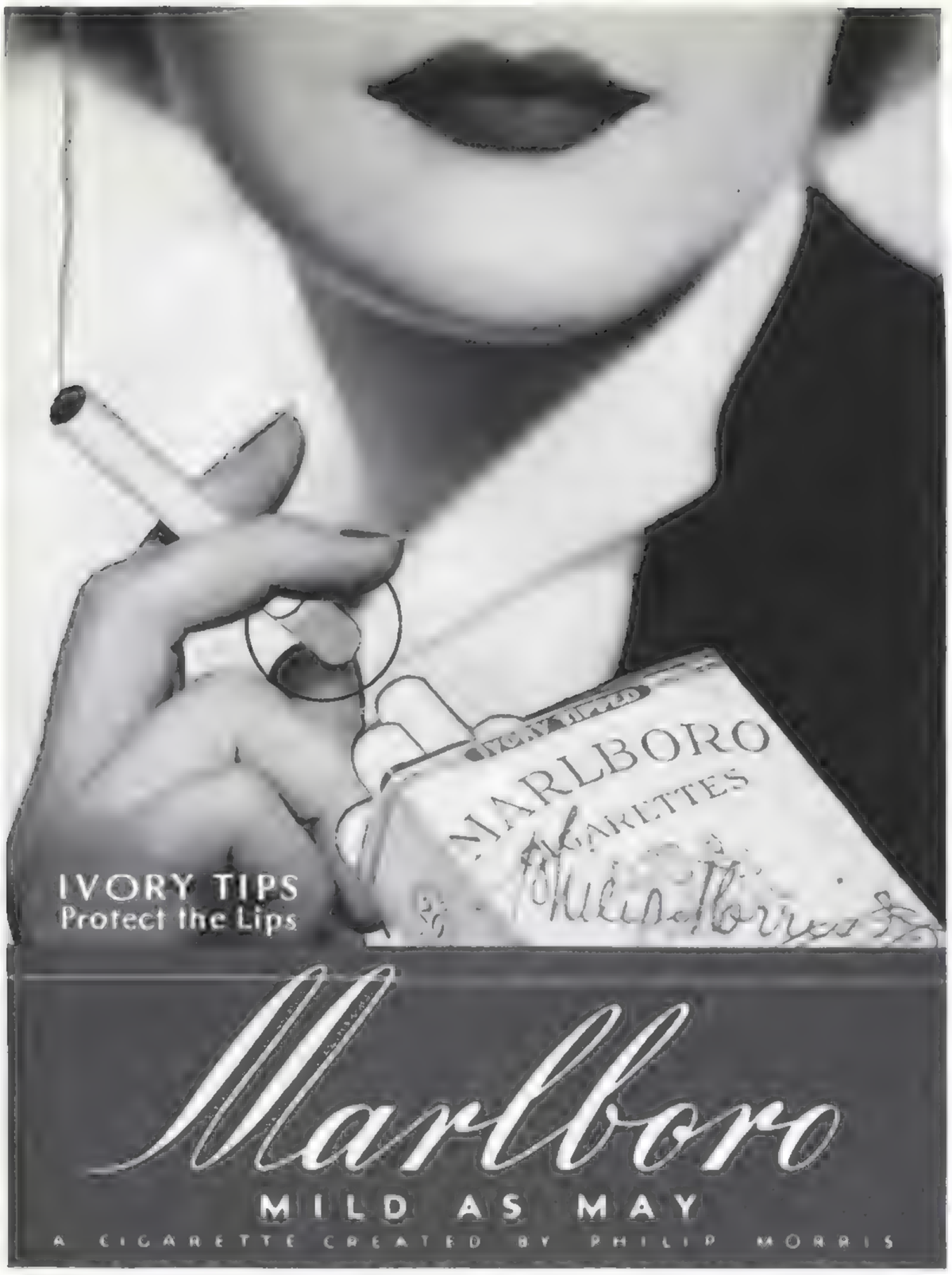
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• Far left: Pale pink lilies-of-the-valley bloom on Bialo's nightgown of cream coloured crêpe; a hand-tucked frill edges neck-line, front, and hem; a coat to match turns this into a négligé • Left: Hitrovo concentrates the fulness of her new nightgowns in back. Witness the loose, floating back panel on this one of blue mousseline, with a high waist and a Chantilly lace top



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NUANCE OR NUTRIMENT

BY HELEN MEARS

OUR cook is a Japanese intellectual. That she should be our cook is a characteristic example of the curious things that can happen in a rapidly changing Japan. Her story is not important to this account except that she, by reason of her background and training, makes a useful guide through the intricacies of the Art of Japanese Eating.

In our household, we seemed to have every kind of food except Japanese. Tama would present boiled potatoes, slightly burned scraps of grilled steak, bowls of tomatoes and lettuce. This was, she explained, an English dinner. The next evening, she would produce a platter covered with skewers of beef or chicken livers, with bits of tomato and onion wedged between. This was indubitably Russian. Her favourite dish was what she called "mess rice"—a chop-suey of meat, vegetables, and rice fried together. She assigned this to the Chinese, but it would have been justification for war had a Peiping cook been near-by to hear her do it.

I would protest at these excursions into the foods of all countries. "Tama," I would cry, "please can't we have a Japanese dinner?"

"You would not like it," and, for corroborative detail, Tama would retreat to the kitchen for a large bowl of cold rice, which she would shovel with rapid chop-sticks, incredibly contented, while looking with intense boredom at the English, Russian, or Hungarian repast that she had prepared for us. I shared her boredom, but a bowl of cold rice seemed an inadequate alternative.

After an initial week or two of adjustment, I determined to look into the subject of Japanese food. Since I could not have it at home from a Japanese cook, I would go out for it.

TOO BEAUTIFUL TO EAT

Japanese food, I learned, is not so much nourishment as art. Its appeal is primarily æsthetic. It is a feast for the soul, rather than for the stomach. Throughout the land, from high to humble, care is taken that your repast shall be a still life of balance and charm. Japanese food looks, and generally turns out to be, too beautiful to eat. A proper Japanese cook does not prepare dinner—she recreates a scene from the Tokugawa Era or paints an autumn landscape or a marine view. It is obvious that the Western hostess is not indifferent to combinations of colour and texture in her luncheons. But it is a rare occasion when she so far forgets her duty to the physical man that she concentrates on composition to the neglect of taste and ultimate assimilation. In Japan, to consider these last would be a vulgarism. Food is art. The human being, after generations of concentration on an ideal, can actually learn to live on rice alone. The Japanese practically do it.

Life in Japan, by dint of a long tradition and a rigorous discipline, is a continuous theatrical performance. There is no sphere of which this is more true than that of the culinary arts. Our Tama hesitated to serve us Japanese food. And rightly. Our house is pseudo-Japanese. We have matting on the floor and slither about in slippers. Our walls are sliding paper panels. But a Westerner will not continuously eat on the floor. Our dining-room holds a substantial table and solid chairs. You can not so serve Japanese food. It would be as though an American hostess served her breakfast coffee and cream in champagne glasses. It is a shock to the sense of the habitual and fitting. And eventually, you are teased by the notion that the poverty of the ingredients demands a dramatic setting.

BENTO TECHNIQUE

One of the best ways of finding out what and how the Japanese really eat is to travel with a Japanese companion and stay at Japanese inns. On the trains, the hungry Japanese purchase a small crockery pot of tea and a *bento*. A *bento* is a prepared lunch packed in a thin wooden box, and it comes in pairs. In one box are cold rice and "happy people pickle"—diced vegetables with spices. The other box contains practically anything.

The boxes are wrapped in a paper decorated with a landscape, a cherry-tree, a factory chimney, or a gentleman skiing, depending on the character of the town, and each paper is stamped with the name of the station and the date. These papers were, at one period, collectors' items. With each *bento* comes a paper napkin, a toothpick, and chop-sticks in a tissue wrapper.

On our trip, we bought *bentos*. Watching my companion for technique, I opened my rice and balanced it on my knees. One small corner of the box was subdivided and contained the shiny brown mess of "happy people pickle." Pickle and rice are as important to the Japanese as are salt and bread to us. The companion box (which was about six inches by four, and an inch tall) was divided by slim wooden partitions into sections, each containing something presumably eatable, but definitely colourful in relation to the other compartments.

I sat looking into my box. There were five sections, a large centre square placed diagonally so that the four corners made triangles. It was a simple, but effective design. The centre square was the heart of the arrangement: an oblong of pink grilled salmon decorated with a border of a green-and-white paste made from fish and egg blended with rice-flour. It was very pretty. The upper-right triangle was a composition in green, sharp red, and shiny brown—pickled cucumber, gingerroot, and "happy people pickle." The lower-right triangle was a mound of glistening black, tiny pickled fish. These fish had a lacquer-like sheen that was most satisfying æsthetically. Lower left, a still life in dried fish—dull, to balance the shiny—with their glazed eyes in a circle of pale beige, each fish stretched slim and exact in a position (Continued on page 114)





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NUANCE OR NUTRIMENT

(Continued from page 113) where his round eye would do the most for his neighbours'. There are times when the surrealist boys seem very sensible. The final section was a circular foil to the angles and horizontals: four perfect rounds of cold boiled sweet potato, a warm yellowish brown. If Aunt Myrtle, in Westport, had, upon my accepting her invitation to lunch, placed before me the large carp that hang austerely above her sideboard, I could not have been less inclined to bite into them than I was now.

We arrived at our inn. Before we could even think about dinner, there was an hour's exchange of courtesies between us and the fleet of little maids, charming in their fluttery kimonos. The dinner ordered, there was another hour's wait, which was filled in with pale tea, and *sembei*, a crunchy cracker, sometimes brown, sometimes deep rose. Tama, my final authority on taste, tells me that these rose *sembei* are a little vulgar. Dinner was eventually served with exquisite ceremoniousness. We sat on cushions on the floor, and a procession of Mikado waitresses, making a soft susurrus over the white matting, brought small table-trays on squat legs and arranged them in an exact pattern.

AQUATIC ILLUSIONS

The bowl at the rear right—black-and-red lacquer, with a gleaming lacquer cover—contained fermented bean soup, unfortunately not fermented enough to matter. This mixture was a yellow-brown, and its acrid flavour suggested to the Philistine that the cook, in a moment of abstraction, had stewed a day's supply of matches with it. Floating on its surface, a few pale limp leaves of yellow Japanese cabbage unquestionably gave to the practiced eye the effect of lotus leaves on a stagnant pool. Which was precisely right. Before such a soup, a Zen Buddhist could go completely into an "emptyness" (Japanese, *ku*) and remain swooning happily for hours. Beside the bowl of soup was a china dish, shaped like a small boat. In it was an arrangement of paper-thin raw fish, red slices juxtaposed to white upon a couch of corrugated green glass that simulated ice. A few wisps of some straw-like white seaweed and a sprig of some unidentified green completed an aquatic illusion. "*Sashimi* (raw fish) without *tsuma* (the decorations) is regarded as vulgar." In a circular dish at the correct angle in relation to the fish, a small cone of white radish inevitably recalled Mount Fuji. This radish, mixed with soy-bean sauce (*shiru*), made the seasoning for the fish. The slicing of the fish, which melts in your mouth, is an art. It must be done in the correct way, or it will be tough.

In the centre of the tray was a round dish of pickle, which, with the white of radish, the green of sliced, unpeeled cucumber, and the red of beet gave a touch of sharp colour and high-light to the somewhat somber canvas. In another lacquer bowl, cold vegetables—cubes of yellow sweet potato and small eggplants with black-purple skins—probably represented an autumn field on a chilly day. The pièce de résistance was a rainbow trout caught that very afternoon in the mountain torrent flowing past the inn. But a trout *au naturel* was too simple, too like a trout. So they *tempuraed* it.

An entire literature could be written about *tempura;* indeed, one has been. Let me quote from Mock Joya, writing on Japanese Cooking in the Japan *Times*, who is also the author of the previous quotation:

"There are many different stories about the origin of *tempura* or Japanese fries. It is true that *tempura* was not an original dish of Japan, having been introduced about two hundred years ago. It is believed to be a Japanized dish of Western fried fish, introduced by the Portuguese. Some say that *tempura* is from the Spanish word, *templo*, meaning temple. Whatever the origin, *tempura* has since then become one of the most popular dishes of the people. It is generally believed that *tempura* made its first appearance in Yedo, but again there are others who declare that *tempura* came from Nagasaki."

And so on. *Tempura* is a technique that involves dipping a morsel of whatever into a thick yellow batter of wheat-flour and egg, and then frying in deep fat. A Japanese will *tempura* anything. Fish, flesh, fowl, vegetables, clams, oysters, quails, bits of *obi*, discarded *geta*. They all emerge looking perfectly lovely—pale pinks and pastel greens pricking a pattern through the crisp pastry cocoon, like some dawn at sea or a sandy beach after a spring rain. But to quote again from Mock Joya, "*Tempura* have to be eaten hot, and stale *tempura* do not worth anything." Alas. By the time your waitress has journeyed up to your room from the kitchen, has entered, bowed, and presented the trout, the pastry has become a soggy tomb. The best *tempura* is found in a small *tempura* bar on the Ginza in Tokyo, where no more than six customers can simultaneously sit on stools around a counter. Here at least are art and flavour allied: brilliantly coloured scraps of vegetables, beef, chicken, oyster, prawn, or lobster, dipped into the yellow batter, dropped for a moment into the deep iron pot of boiling sesame oil, and served hot and crisp with clear kernels of rice, a seasoning of *shiru* and grated radish, and plenty of sake (the warm rice wine). It is delicious, but it leads straight into dyspeptic melancholia.

FOR COLOUR'S SAKE

Desserts are simple, usually fruit of the season, generally unripe, but lovely in colouring and composed with a sprig or two of cherry branch in a great wooden bowl. But you might have a cream coloured custard composed with two pink cherries and one cream coloured cherry, or a square of purple bean jelly on a green cherry leaf.

Even breakfast is a ritual. A little maid appears—an apron over her kimono—chants an involved good-morning, kneels, and presents a pot of pale tea and a dish of salted bitter plums (deep vibrant red, arranged with a few green leaves and a white toothpick). These, if I could eat them, would be very good for me. In the course of an hour or two, after many twittery (Continued on page 115)

NUANCE OR NUTRIMENT

(Continued from page 114) goings and comings (each entrance demands that she open the door and close it correctly! that she take off her slippers and put them on, that she kneel before she speaks, and fan the charcoal under the kettle—why it's every bit as good as a ballet, but where in heaven's name is breakfast?)—at last breakfast arrives, utterly picturesque. Somewhat grimly, I sit on my ankles. The waitress watches with malicious eyes (she had her breakfast hours ago). Very ceremoniously, she presents her tray. I place my rice bowl on it (pause first to admire the silver bamboo pattern). Carefully she removes the cover from the lacquer rice tub, fills my bowl, returns it, muttering something excruciatingly polite. Now I may begin. I lift the lid of that charming bowl sitting there so *right* in the soup position on the tray. I disclose bean soup. I place my thumb and forefinger in the third position for meditation and gaze, hoping that some poetic illusion will come to feed my spirit. None does. This, in that classic phrase, is bean soup, and to hell with it. In a definitely prose mood, I breakfast on rice and a bit of grilled salmon, cold and tough, but a lovely pink and just too perfect with that sprig of beet top.

But the most serious development of the artistic impulse under pressure from the West, I fear, is shown in the menus. In the Ginza restaurants, the Japanese do not print them, they sculpture them. Outside of a restaurant will stand a glass case, and in it will be models in plaster, putty, asbestos, rubber, of what is being served for dinner. There are little gems of rice curry, the sogginess of the rice an absolute miracle of plastic art. I am tempted by that intaglio in brown putty—a breaded veal cutlet emerging from a rubber blanket of red ketchup. These sculptures, which range from concrete pease to chewing-gum pears, prove that the Japanese are a nation of artists. To create such sinister soups, such feverish fish, is much. But the real artist is the consumer, who can gaze on them, transmute them by imagination into some quiet woodland scene, some poem or epigram, and then calmly eat their counterpart. Here is the Japanese Spirit at its most heroic level.

SAMPLES OF AUTUMN

(Continued from page 72) try black with beige. Dark green and dregs-of-wine are excellent day colours. So is the new plum-like brown. All the warm, exciting coppery tones are here, in both sports and tailored wool fabrics. And the natural tones in jersey and cashmere have a constant, classic distinction. If you are a blue addict, try the new blue-greys in sports wools; inky-blue for formal day wear; or accent your black with the divine, deep bright blue.

Your suit. You'll be very serious about its fabric. Consider black—the new, very nubbly black tweeds. Wear a two-toned velvet shirt with it, and see how effective it is. Or consider fine, chiffon-fine broadcloth, worn with the most luxurious blouse in the world—of shadow-thin velvet, permanently plissé, or the supplest of moiré lamés, casually glinting with gold.

Consider the new bas-relief woollens, dull, soft backgrounds with an indescribable blending of pattern woven into the surface and picked out by irregular, longer, shiny hairs unexpectedly cropping through. This hairy look reappears again and again on dull backgrounds. Watch for it. It's a MARK of the new season.

Consider deep greens, deeply nubbed, as a foil for your sables; or dark grey with red fox—for excitement. The deep, brownish purple of eggplant looks new in wools. You'll admire it equally in country fabrics or in the irregular soft-surfaced, formal fabrics.

For your tweed suit, you'll choose between new indefinite plaids and the still newer monotone tweeds, or neutral surfaces, shot with brilliant, multicoloured yarns. These bright yarns may be only a little gleam, or they may sprout in patches like little mushrooms after the rain.

Your coat. Dare all and have a red one. Chic enough, flattering enough to warrant making it the theme of your wardrobe. A softly bright, rosy-red one, of a subtly rough, apparently smooth fabric.

Or choose a deep charcoal-brown, and border it with black Persian lamb. Green or wine, you'll consider, too; either will assure you distinction. You might even trim it with velvet—used as thoughtfully, as importantly as fur.

Black? Certainly. And spice your wisdom with an outrageously new-looking black material—bearded with fine soft hairs, nubbed with Cellophane, or smooth and dull as a wool velvet, perhaps with a diagonal slant that can only be detected at a second glance. Or bring out your *grande dame* character with broadcloth or duvetine—reticent, infallible, the supreme understatement of elegance.

Your evening clothes. Glitter and gleam are the gods to worship. Wrap yourself in lacquered satin or brocades as stiff as mediæval stuffs. Investigate the new moiré lamés that are almost as supple as chiffon; a new sort of gold-stitched matelassé; crêpes embroidered with small, shining flowers spaced far apart; beaded and pailletted fabrics for jackets or belts or scarfs; soft slithery satin for slip-dresses that are meant to be nothing but pale columns, under bright jutting peplum- or tunic-jackets of stiff velvet. Tulle takes on a new appearance when embroidered with paillettes, and velveteen is having a return engagement for square-necked, puff-sleeved Victorian dresses.

This, then, is the material side of life for autumn, 1936. Above all, it is *not* a year when you can "take your fabrics or leave them alone." It's a year when interest in weave, variety of treatment, and imagination can make or break the chic of your clothes. The imagination is there—the men who make America's worldly goods have seen to that—the rest is up to you.

Booklets



You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps. Address coupon to THE READER SERVICE BUREAU, VOGUE, GREENWICH, CONN.

For your Vanity

807. NEW YARDLEY PREPARATIONS have been added to this famous British beauty line, including a night cream, toning lotion, foundation cream and three new shades of cream rouge. "Beauty Secrets from Bond Street" describes these and other Yardley products, giving directions for home treatments. YARDLEY AND COMPANY, LTD.

808. "BEAUTY IN THE MAKING" is Helena Rubinstein's helpful booklet that describes her preparations and suggests special treatments for your own type of skin. You may receive a copy free, on request. HELENA RUBINSTEIN.

809. YOUR TWO FAVORITE CUTEX SHADES of liquid polish, polish remover and a sample of Cutex lipstick will be sent to you upon receipt of fourteen cents. Please indicate which two shades you prefer—Robin Red, Rust, Rose, or Ruby. NORTHAM WARREN.

810. MOUSEY HAIR? "The Glamour Treatment for Uninteresting Hair" tells you about the Clairol shampoo oil tints that cleanse, recondition and tint your hair. Answers to important questions about this preparation are included in this booklet that will be sent to you, free. CLAIROL, INC.

For your Household

811. "MODERN GUARDIANS OF YOUR BABY'S HEALTH." A charming Heinz booklet gives you facts on the health and nutrition of your baby—and more specifically, intelligent feeding with strained foods. It is based on recent authenticated findings of Science. A copy of this helpful book will be sent on receipt of ten cents or three Heinz labels. H. J. HEINZ COMPANY.

812. IS YOUR HOUSE EARLY ENGLISH? Spanish? Colonial? Georgian? Modern? No matter what the decorative theme of your home is, Lunt Silversmiths have included the correct silver for your dining room in their folder called "The Modern Way to Choose Your Silver." This informative collection of leaflets, one for each period, will be sent to you free. LUNT SILVERSMITHS.

813. SLEEPING BADLY? Do you get up in the morning tired and nervous? In Wamsutta's new booklet, "How to Get Your Beauty Sleep" Sylvia of Hollywood gives practical advice to make your sleep healthy and normal . . . she suggests exercises to relax and soothe your nerves. WAMSUTTA MILLS.

814. "HOW TO PLAN YOUR WEDDING, AND YOUR SILVER" is an excellent Towle booklet to make your wedding preparations easier and happier. This book will remind you of important things to do before the wedding. Pictures of many Towle patterns, including Candlelight and Aristocrat, will help you select your silver. Please send ten cents to cover mailing costs. The TOWLE SILVERSMITHS.

For your Wardrobe

815. "MODE OF THE MOMENT"—a folder showing three new "Mode of the Moment" styles will be sent to you, free. There are two versions of the tunic dress, and one dress with flaring skirt and circular peplum. The name of the store nearest you who carries these dresses will also be sent to you. MODE OF THE MOMENT.

816. "THE SECRET OF SMARTNESS AND THE ART OF ALLURE" is Alma Archer's revealing booklet that will be sent to you free, together with a self-analysis chart. Information about Alma Archer's home-study course is also included. ALMA ARCHER.

817. "WHAT IS RAYON?" is a new booklet giving a concise explanation of rayon—its history, properties, how it is made and the distinguishing characteristics. There are photographs showing the manufacture of rayon made by the viscose process. A copy of this informative booklet will be sent to you free of charge. THE VISCOSE COMPANY.

818. ARNOLD AUTHENTICS. A folder showing Arnold Authentic shoes will be sent to you free, on request. M. N. ARNOLD SHOE COMPANY.

819. ARE YOUR STOCKINGS TOO SHORT? or perhaps they're always too long for you—Belle-Sharmeer stockings are especially designed to fit your leg—in length and width as well as foot-size. A booklet about these stockings will be sent to you free. WAYNE KNITTING MILLS.

For your Travels

820. NEW ENGLAND VACATION. Old colonial houses, a sunshiny cool climate, a unique "atmosphere," interesting and varied scenery are just part of the charm of New England. A vacation guide filled with information will be sent to you free. NEW ENGLAND COUNCIL.

821. TRANS-ATLANTIC OR PANAMA-PACIFIC sailing dates and itineraries will be sent to you on request. You may also receive descriptive pamphlets on Panama and Cuba. U. S. LINES.

822. SOUTHERN CALIFORNIA—a two weeks' vacation in Southern California is outlined for you in an instructive little book, giving expenses for the trip. A copy of this interesting booklet will be sent to you free on request. ALL-YEAR CLUB OF SOUTHERN CALIFORNIA.

823. ITALY? The Italian Line will send you information about trans-Atlantic sailings, giving dates of departure and arrival. THE ITALIAN LINE.

(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

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V.M.-8-15-36



ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Miss M. C.: I am planning to have a large reception, following my wedding, which will take place at four o'clock in the afternoon. What refreshments should be served at an occasion of this type?

Ans.: You might serve bouillon first, at a wedding reception, or omit it if an extra course complicates service. Or you might serve it at the bride's table only, if the bridal party are served separately. The rest of the menu might include:

Chicken à la King in Wild Rice
Lobster Salad
Paté en Croûte
Assorted Sandwiches
(Watercress; Smoked Salmon; Chopped Olive; Plain Bread and Butter)
Apricot Mousse
Petits Fours
Coffee
Champagne or Champagne Punch

PARIS UNDER LEON BLUM

(Continued from page 49) There were wild cries. Nervously, I looked for my note-book. . . . But it was nothing more than the Bal des Quat'z Arts breaking out.

Life becomes monotonous. It seems long. While waiting, one begins again, timidly, to send out invitations for parties in the evening.

The factories start up once more.

This evening is "La Nuit de Longchamp"—the high point of the season that has fizzled. And this unique fête assumes special importance this year by the very fact that it actually takes place. We must be grateful to this night for keeping its engagement so faithfully.

The moon must have thought it had to make a classic first appearance for persons of importance, for it waited just the right length of time so that our fête would not seem ridiculous. However, the brief moonlight was enough to make a mysterious gleam remain in the ladies' eyes all the evening. And, dear moon, you went back in your balustrade of clouds, content to have triumphed without having fought. The trees, the horses, the flowers—accustomed to going to bed early, like the birds—did us the favour of making a night of it, to oblige us.

The night is fresh. Thank you, *Madame la Nuit*, for coming yourself when you knew it was not at all prudent. It is almost cold—the bare backs of the ladies warm themselves next the search-lights.

I don't care for aigrettes and paradise. There is too much of them. A tiny woman with a long sweep of paradise looks in amazement at the helmet of a guardsman. Its red cascade (horsehair) is of a length that can not be equalled.

What a fairy-land, what elegance, "in the very midst of revolution."

And the greensward isn't painted canvas, despite its incredible electric colour. And the horses—no, they are not flying, they have simply lost their shadows. . . .

And so, before the brilliance of this occasion of the Thousand and One Nights, we regret the balls, the cocktail parties, the dinners that have been called off.

After all, life under Leon Blum goes on as before. The ladies who were beautiful are none the less lovely, nor has love become either rational or aero-dynamic.

A perfect Sunday to-day. Around the lakes in the Bois, the Parisiennes are desperately footing it. Already thin, they want to become even more so.

My little virgin note-book remains untouched—what must I put down for the future reader?

All is as before . . .

On the lake, the swans, so white and proud, almost forget that they belong to the class of the ducks. The dogs on their yellow or blue leashes are just as bored with life as they ever were.

The young girls, dressed "ranch" fashion, are indifferent to the harsh glances of the hard-hatted Amazons whose horseback-riding dates back to before the year 1900.

It is hot. At Armenonville, a tango shakes the leaves, and the dancers tremble. At the hour when honest (and dishonest) people are working, here a world is dancing by itself. The men dancing, with their slick hair—commencing at their eyebrows and taking no account of a forehead—, hold their partners close, close.

At this same hour, a gas attack is repeated in the towns. And, at Geneva, some one rises and gravely begins: "*Messieurs* . . ."



THE WILLOUGHBY LIMOUSINE IN CENTRAL PARK

THE LINCOLN

The man or woman who has owned three, five, or ten Lincolns knows best how this car grows progressively finer. Looking back upon Lincolns of the past, these owners recall a superb motor car, far-reaching in its conception of engineering, patrician in appearance. Yet between that earlier car and the present Lincoln are notable distinctions. They have not come abruptly; they result from the will to improve the Lincoln steadily, quietly, year after year. They reflect the steadfast purpose of the maker to build the most nearly perfect motor car possible. . . . Thus, this year's Lincoln is a more beautiful car even than its predecessors. In its swift, elegant contours mingle the simplicity of modern design and the beauty which belongs to Lincoln alone. The V-12 cylinder engine, advanced in design, provides an equable flow of power always. In comfort, and in all the niceties of appointment, this car proudly carries on the Lincoln tradition. Eighteen body types, including custom coach models by Brunn, Judkins, LeBaron and Willoughby. The Lincoln Motor Company, builders of Lincoln and Lincoln-Zephyr motor cars.

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